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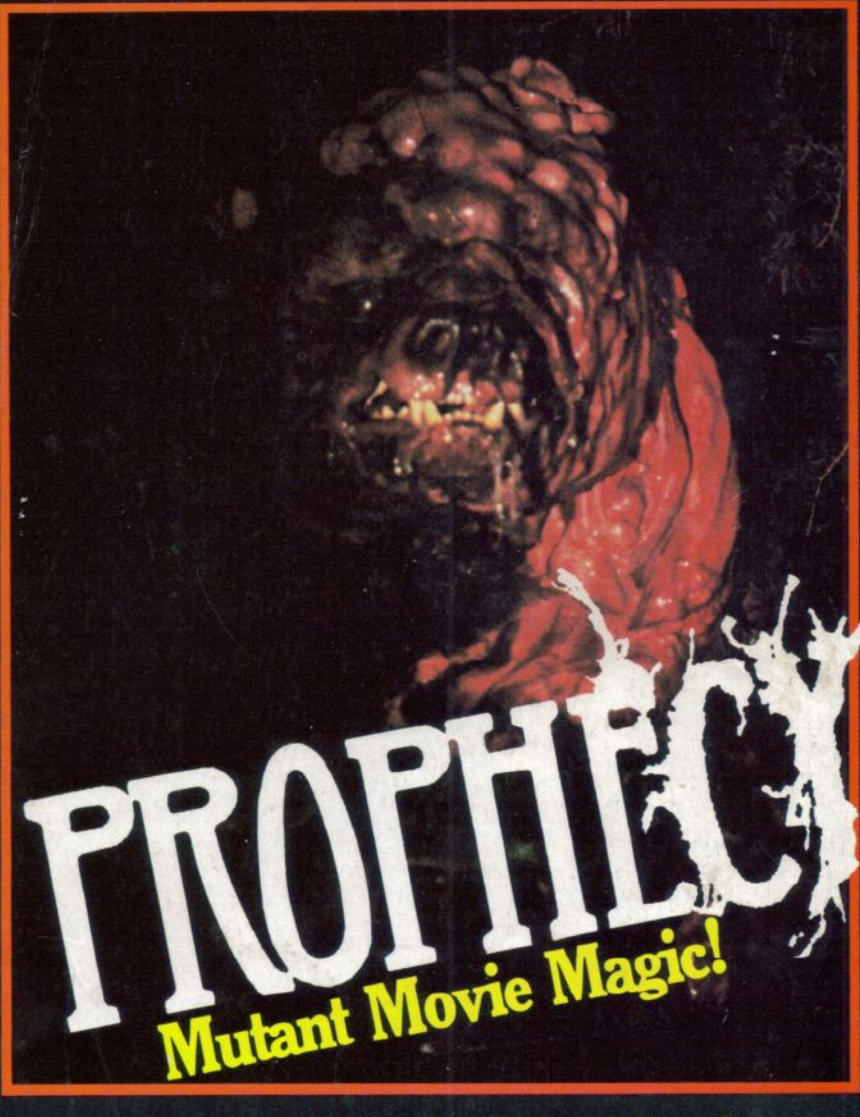

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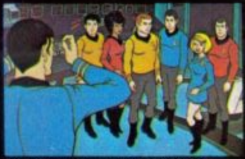
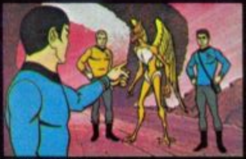

1A The crew of the Enterprise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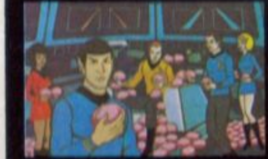
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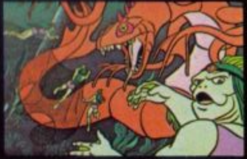
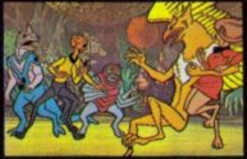
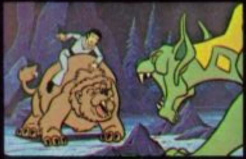
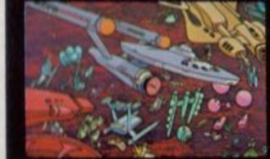
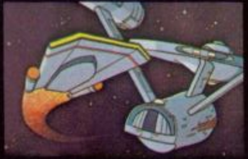
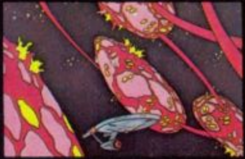

9 The Ambergris Element-Sursnake

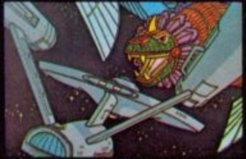

11 Jihad-Composite of aliens

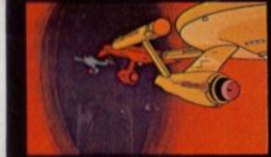

12 Spock, the boy atop I'Chaya

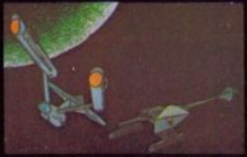

14 The Time Trap

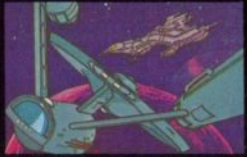

15 The Enterprise & Aqua Shuttle

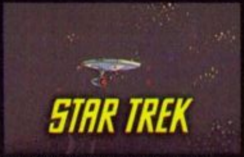

16 Beyond the Farthest Star


20 Kukulkan & the Enterprise


22 Time Warp (Classic)

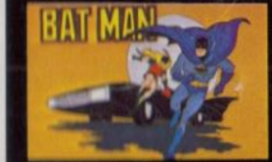

23 About to battle a Klingon


25 The CounterClock Incident

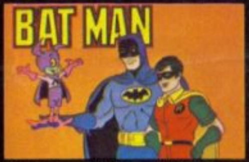


00 Title scene from Star Trek

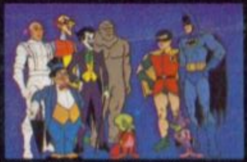
Tarzan - Batman - Fat Albert - Groovie Goolies - The Archies - Return to OZ

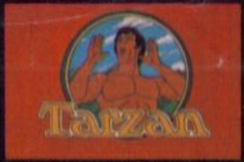


B1 Batman and Robin

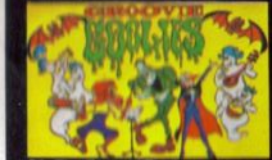


B2 Batman, Robin and BatMite


B4 Batman and all the villians



T2 Tarzan - his famous yell!



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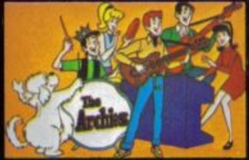
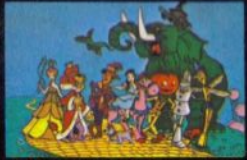
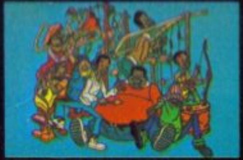


A1 The Archies


RO Return to Oz (Classic)


FA Fat Albert & the Cosby Kids

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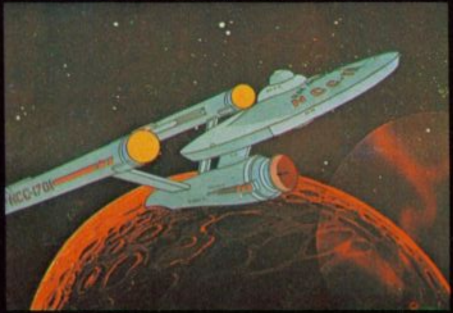

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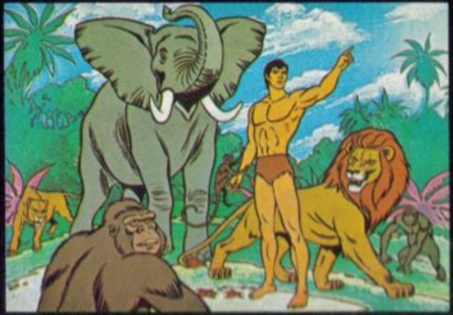
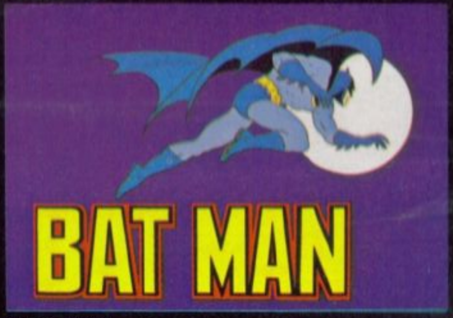

T1 TARZAN



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FANGORIA

OCTOBER 1979 #2

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Imagination Inc.

Before the release of FANGORIA #1, a chain of events far beyond our control and so horrible as to be unfit for public description caused an extended delay in publication, as well as our change of name from *Fantastica* to FANGORIA. During the months of delay, O'Quinn Studios received a mountain of mail inquiring about the postponed arrival of subscription and newsstand copies. Because of their sheer volume, these letters had to remain unanswered, except in the pages of STARLOG. We hereby offer our sincere apologies to all concerned, and our assurance that FANGORIA will continue making its regularly scheduled bimonthly appearance in the future.

• • •

Filmmaker George Romero (*Night of the Living Dead, The Crazies, Martin*) recently gave a talk before the National Association of Theater Owners in which he criticized the Motion Picture Association of America's system of rating theatrical films. Romero's basic objection is that, under the current rating system, films like his own *Dawn of the Dead* (which was not submitted for a rating because of Romero's certainty that it would receive an X) are being unfairly classified with films given the same ratings for reasons of sexual content. Theater owners and filmgoers often see an X rating as a sign that a film contains obscene language and portrays sexual activity. In fact, films like Romero's *Dawn* are often totally without sexual content, but are subject to the same problems of distribution as outright pornography. Romero has proposed that a new category be established for films that are "objectionable for children" but without sexual content. *Dawn*'s distributor, United Artists, recently echoed Romeros's suggestion when they appealed the X rating recently given to the Italian film *Arabian Nights*, directed by Pier Pasolino, who also directed *The Gospel According to Saint Matthew*. The appeal failed, but the campaign for rating reform can be expected to continue.

If reform is to come, there is a further drawback to the current rating system that none of its critics have mentioned. That is the wide gap between the PG rating, which allows admittance of every age group, and the R rating, which discriminates equally between the five-year-old child and the teenage film fan. Under the present system, a younger teenager must persuade his parents to accompany him or her to a film that they often would rather not see themselves. If the rating board decides that the sight of stage blood is too frightening for the five-year-old, the 15-year-old is effectively barred from the theater.

Teens are old enough to distinguish fantasy from reality. Movies like *Phantasm* and *Alien* are essentially old-fashioned monster fare, the sort that past generations have been able to enjoy on Saturday afternoons without interference from any regulatory agency. If the current severe restrictions on the Saturday matinee trade had been established in the 50s, many films now thought of as classics—particularly Hammer Films' *Dracula* series—might never have been made.

It's unlikely that a rating system will be devised to correct this situation; teenagers are seldom considered a deprived minority. But it would be refreshing to see the rating board acknowledge the rights of adolescents with a system that takes into account their relative maturity.

Bob Martin

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The Postal Zone

NO FISH STORY

. . . I have heard that *Jaws III* is to be a comic spoof of the first two films, while I have also heard that it is to be a gory "prequel" to *Jaws*. Which is it to be?

Mike Truesdale
Chesterfield, SC

The third film will carry the full title National Lampoon's Jaws III, People Nothing. *Matty Simmons, the producer of* Animal House, *is co-producing with Zanuck and Brown, the producers of the first two* Jaws *films.*

"ALIEN": MISSING SOMETHING?

. . . I would like to know if *Alien* is being shown intact in the United States. Apparently, the version in Canada is without the scene where crewman Ripley stumbles across the alien's nest and finds the living remains of her crewmates.

Tony Grady
Toronto, Ontario
Canada

We assume you discovered the "missing scene" the same way we did, Tony—in Alan Dean Foster's novelization of the film. We checked with Mr. Foster (interrupting him as he completed his novelization of Disney's The Black Hole; *he's also well along with a new fantasy novel,* Spellsinger, *for Warner Books). He says the scene was in the shooting script. When he inquired about the scene's absence, executive producer Ronald Schussett informed him that the scene, though filmed, was deleted because it interfered with the pace of* Alien*'s other closing scenes.*

ROT SPOT

. . . A couple of years ago, a product called Armor All Protectant was advertised in a commercial that featured a "rot monster." I heard rumors that it was taken off the air because it was too "hideous" and that Jim Danforth had worked on it. I really loved this creature.

Rob Martin
San Diego, CA

We were kind of fond of the corrupted critter ourselves. We checked with Chickering/Howell, the L.A. ad firm that developed the campaign, and learned that the commercial was forced off the air by a small, but vocal, group of viewers. Later, an edited version was widely shown, and the campaign is regarded as a successful one by both the ad firm and their client. And yes, Jim Danforth was the creator of the "rot monster."

MORE FANTASY

. . . In his editor's note in the premiere issue, Kerry O'Quinn says that FANGORIA will house the fantasy that doesn't fit into STARLOG or FUTURE LIFE. Yet the magazine has articles only on horror films. S and FL cover books and movies and have interviews with Silverburg, Ellison, Pohl, etc. Will there be more fantasy in FANGORIA? Will we see interviews with LeGuin, Donaldson, etc.?

Allen Malmquist
San Francisco, CA

We've already added book reviews and author interviews to FANGORIA. *While we expect film horror to continue as our main concern, you can expect our coverage of related fields of fantasy to grow with reader demand.*

MORE GODZILLA

. . . Your article on Godzilla was great, though I was able to detect some minor flaws. In *Godzilla vs. the Smog Monster*, Hedorah originally had three shapes, not two—he began as a sludge tadpole. In *Godzilla vs. Megalon* (the worst of all the Godzilla films), the Seatopian people and Megalon lived underground, not underwater. The Seatopians did not own Gigan, they borrowed him. The two color photos on page 34 are not from *Ghidrah*—they're from *Destroy All Monsters*—the scene and that Godzilla costume are unmistakable. Your readers may also be interested to know that Godzilla made a guest appearance in Toho's TV series *Ultra Man* as Terah, a monster created by a nature-loving mad scientist.

Blade Galentine
Alexandra, VA

GOBLIN TRACKS

. . . What can you tell me about the Goblins? They did some excellent music for the soundtracks of *Suspiria* (a German film) and *Dawn of the Dead*.

Rick Hall
Reston, VA

Varese Saraband, which has released the Dawn *soundtrack on record here in the states, offers the following info: Goblin (the singular form is correct) was formed in 1973 by the initiative of Massimo Morante (guitars, bass and vocals) and Claudio Simnetti (keyboards and violin). With Fabio Pignatelli (bass and guitar), Agostino Marangolo (drums and piano) and Maurizio Guarini (keyboards and violin), they have toured England and Italy, and their records have been consistent hits in Italy and parts of Europe. The ages of the members range from 24 to 27.*

NO SFERATU?

. . . I noticed in your first issue that FANGORIA #2 will feature an article on the new *Nosferatu*. Wasn't that supposed to be released last spring? What happened?

David Allen Reese
Providence, RI

Preview screenings of Nosferatu *proved to be less than satisfactory. The reviews we've seen indicate that director Werner Herzog's grasp of English is not sufficient for writing dialogue or directing English-speaking actors. The German-language version, filmed simultaneously, has been released in Europe with considerable success, and it is this version, with English subtitles, that will be released in the States this fall.*

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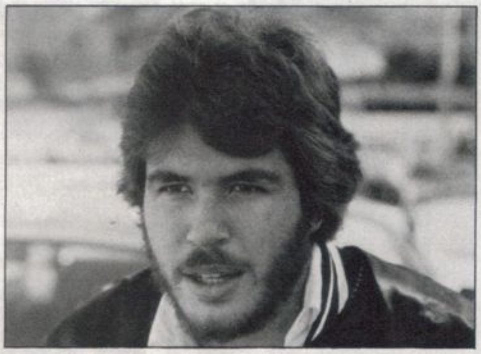
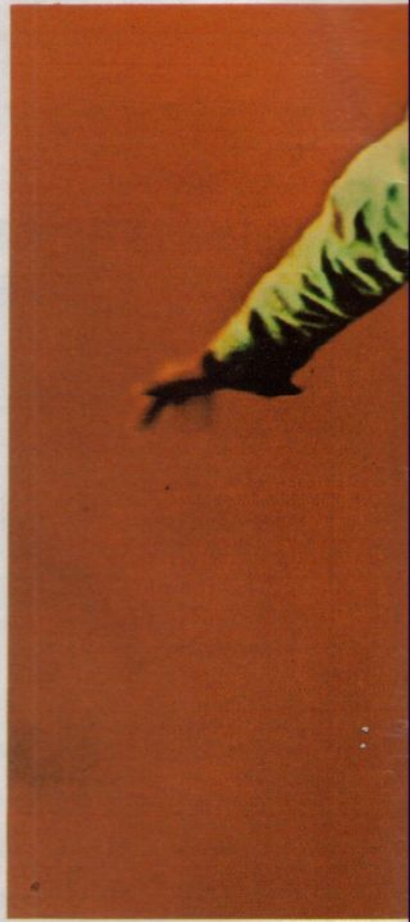
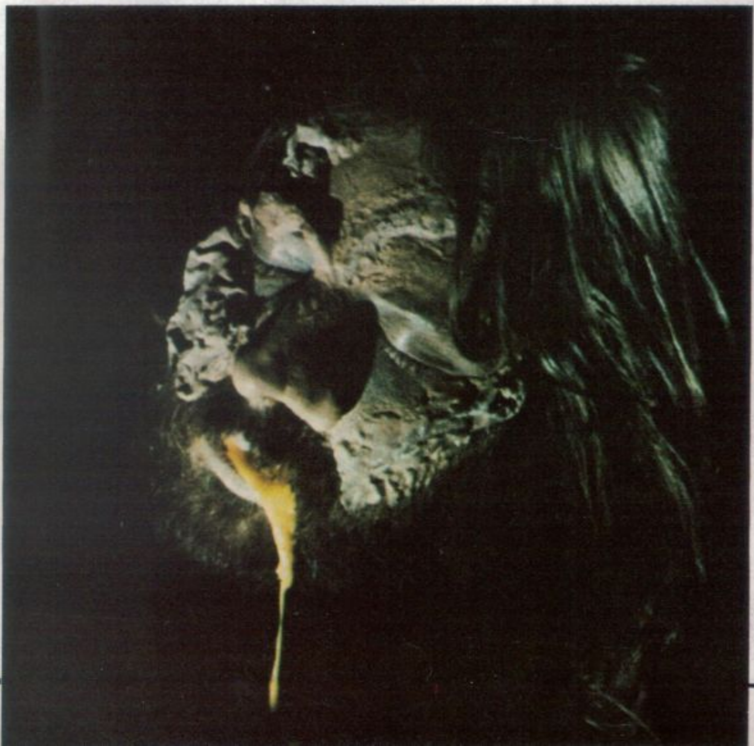
Phantasm

An interview with
Director-Writer-Cinematographer
Don Coscarelli.







READER WARNING—*Do not read this article if you have not yet seen* Phantasm. *Much of the information to follow, concerning the film's plot and its special effects, could diminish the pleasure of a first viewing of this unique film.*

By BOB MARTIN

Don Coscarelli, the young director-writer-cinematographer of *Phantasm*, this summer's surprise screen success, has been involved with the film for nearly as long as he can remember. "It began with a love for still photography," he says, "then on to 8mm films. One of my first films was a short documentary I

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Phantasm

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Director-Writer-Cinematographer
Don Coscarelli.

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The filmmaker was only 18 when he completed his first feature, *JIM, the World's Greatest*, a straight melodrama. "I sort of 'conned' my father (investment counselor D. A. Coscarelli) into financing the first feature by convincing him he could make money on it. I told him we could bring it in for under $35,000. The actual costs ran up to $100,000."

Nevertheless, the profits promised by the younger Coscarelli came through. The Coscarellis were able to convince Charles Champlin, the noted film critic of the *L. A. Times*, to view the film; he recommended a screening to the president of Universal. Universal bought the film for $200,000, and commissioned a score by Fred Myrow, whose film music includes *Soylent Green*, *Scarecrow* and Coscarelli's subsequent films, including the current *Phantasm*.

But *JIM* did little at the box office, which Coscarelli attributes to the Universal sales department's reluctance to get behind the film. A similar fate almost befell the second Coscarelli film, a comedy called *Kenny and Co.* Says Coscarelli: "20th Century [-Fox] bought it because they thought it might be another *Benji*. But it isn't *Benji* at all. It concerns a group of kids who are preparing for a Halloween celebration. All through the film, the kids are pretty sane, while the adults act kind of crazy—and the humor grows out of that situation. Fox didn't know how to approach it, and the approach they did use didn't work. It's been turning up on cable TV lately, so people are finally getting a chance to see it."

Last year, *Kenny and Co.* surprised everyone by becoming a big success in Japan. Michael Baldwin, who stars as Mike Pearson in *Phantasm*, makes his film debut in *Kenny and Co.* as an undisciplined youngster who habitually tells off the adult characters in the film. This sort of thing is unheard of in Japan, where a tradition of family honor still has a powerful hold. Japanese audiences loved Baldwin's sassiness and made the picture a big success. In a recent poll, Baldwin was voted one of the 10 most popular stars in Japan!

While waiting for *Kenny* to be released, Coscarelli began work on the *Phantasm* script. Several factors contributed to the uniqueness of the plot. A lifelong love for horror films—particularly *Invaders from Mars*—and a background of much reading in the science-fiction field (Robert Heinlein and Frank Herbert are among the director's favorite authors) bred in Coscarelli a desire to make a horror film with science-fiction overtones. Past experience in working with actors Baldwin and Angus Scrimm (in *JIM, the World's Greatest*) persuaded Coscarelli to shape the *Phantasm* roles with these actors in mind—with Baldwin as Mike, the energetic and likeable young victim of Scrimm's malevolent alien giant.

It is the ending of the film, which puts all the events in a completely different context, that makes seeing the film a second time such a unique pleasure. Suddenly, parts of the script that seem strangely disconnected or too pat are given their own unearthly logic.

For an independent production made on a distinctly limited budget, *Phantasm* boasts an abundance of first-rate special effects. Co-producer and special-effects designer Paul Pepperman, with the help of production designer S. Tyler and Coscarelli, often had to provide ingenuity in place of the big bucks that would have been provided by a major studio budget.

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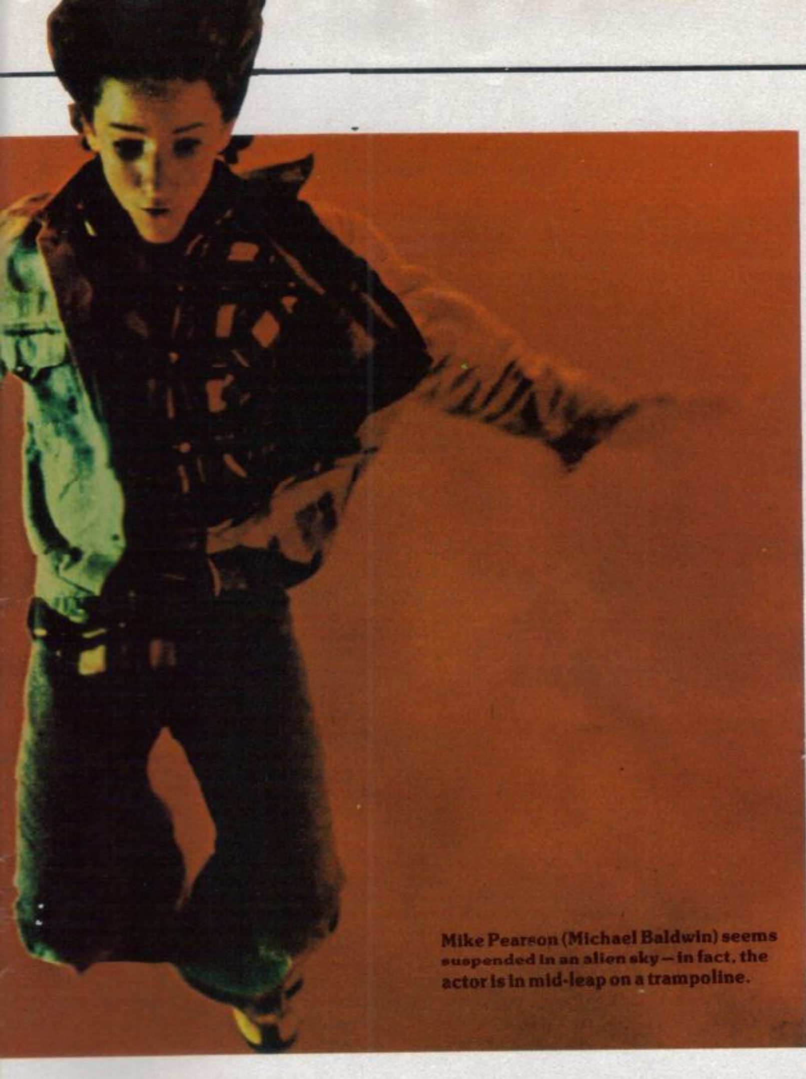

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ALL PHOTOS: © 1979 AVCO EMBASSY PICTURES AND NEW BREED PRODUCTIONS

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"Many people find the most remarkable effect to be the silver sphere," says Coscarelli, "and that was designed by a mechanical engineer named Willard Green. Green was quite an inventive old fellow, and had worked for one other film—*Alligator,* which has never been released. He built a 25-foot mechanical alligator suit designed to be worn by two men, a great looking thing. Unfortunately, Willard died before *Phantasm* was completed, and never got to see the sphere on film."

Green actually built several spheres that were used in the film: one that mechanically ejects the sharp-looking metal prongs by which it attaches itself to its victims; a second that produces the drill that seemingly bores through skin and bone; and a third that seems to drain its living victim of blood with a pump-like action. It was this scene that threatened to bring an X rating to the film.

"What happened was, in the initial screening before the six-man ratings board, the decision came down 6-0 for an X. Subsequently, the president of the ratings board was convinced to see it, and he overturned the board's rating," explains Coscarelli.

As he points out, this particular scene would have been much more gruesome if it were portrayed in a series of quick cuts, with less blood displayed. The scene as it now appears—totally uncut—has a certain macabre humor because of the absurd amount of blood pumped from the sphere's victim—the audience's shrieks are followed by laughter.

Also notable in the film are the space-gate (produced by a simple stationary matte effect) and the view

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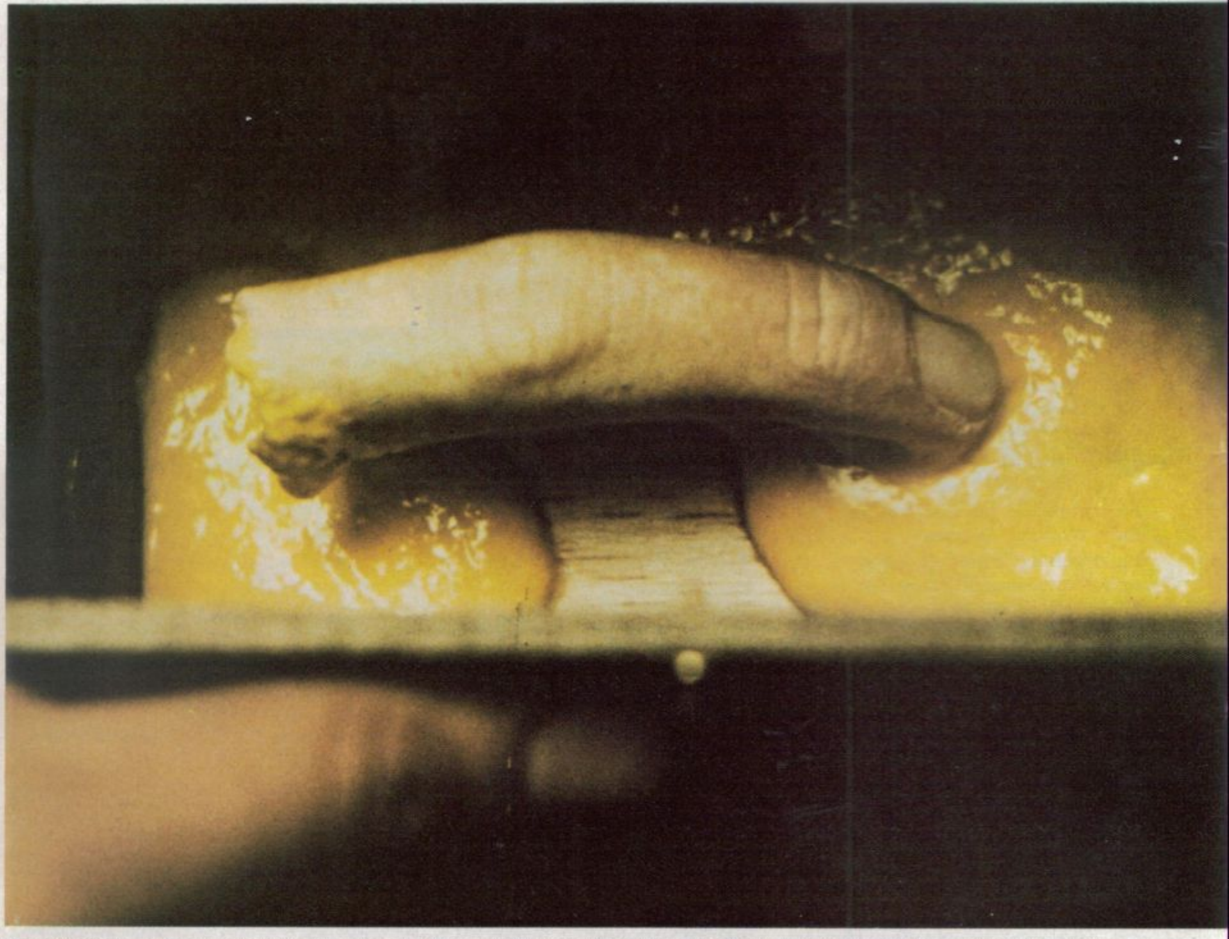

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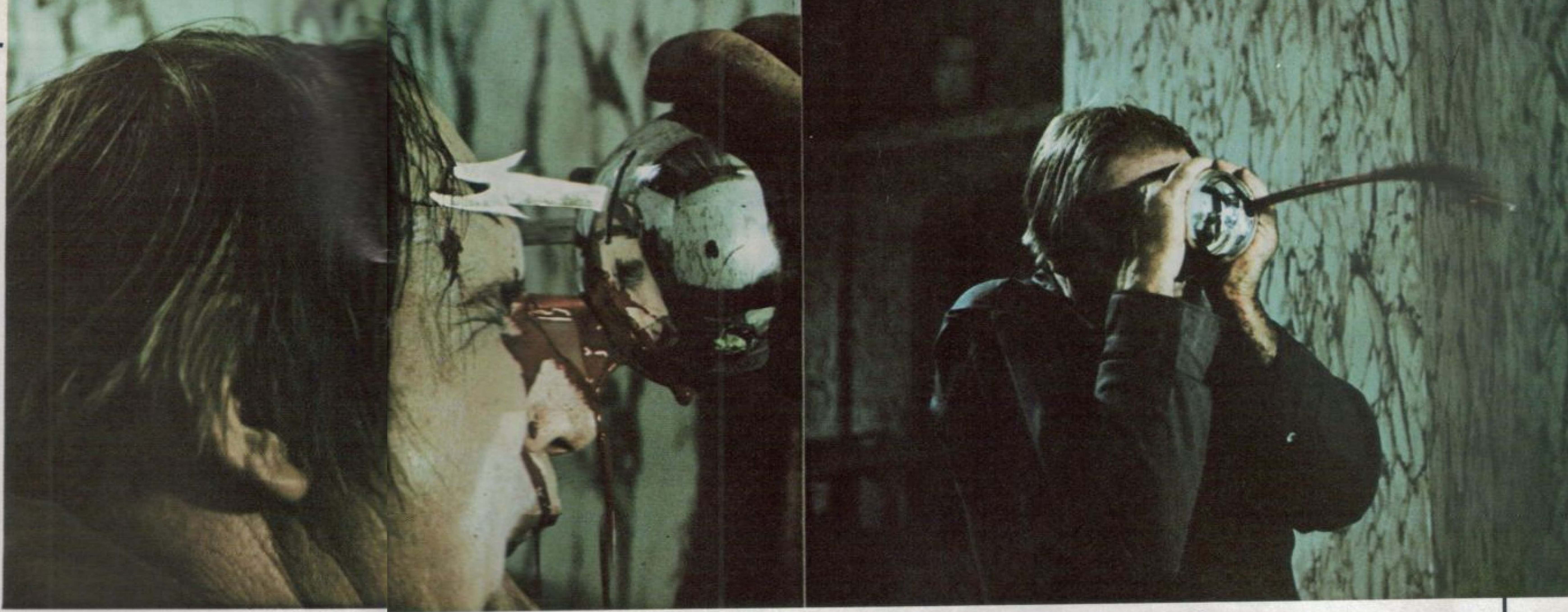
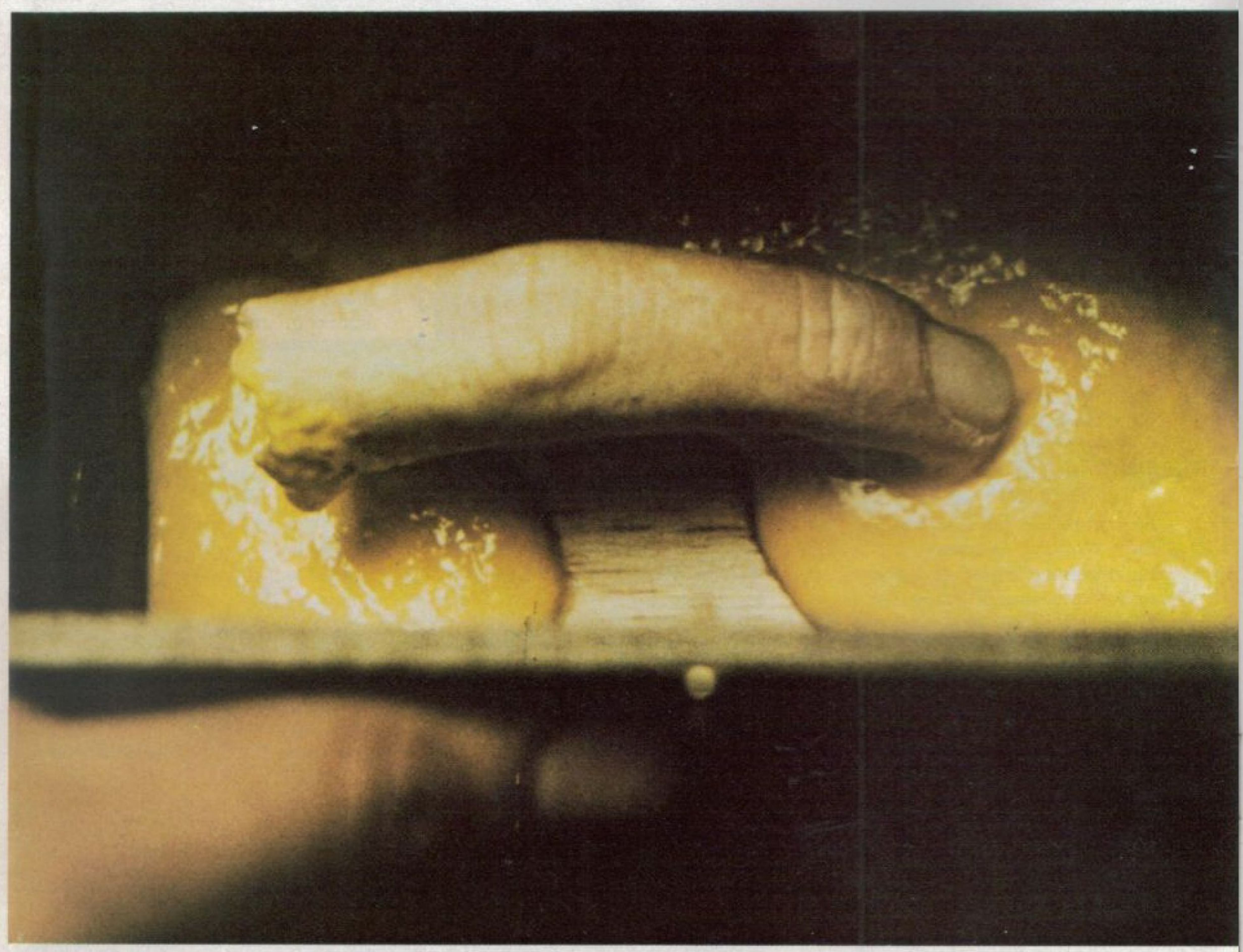


The "silver sphere" effects that came close to bringing an X rating to *Phantasm*.



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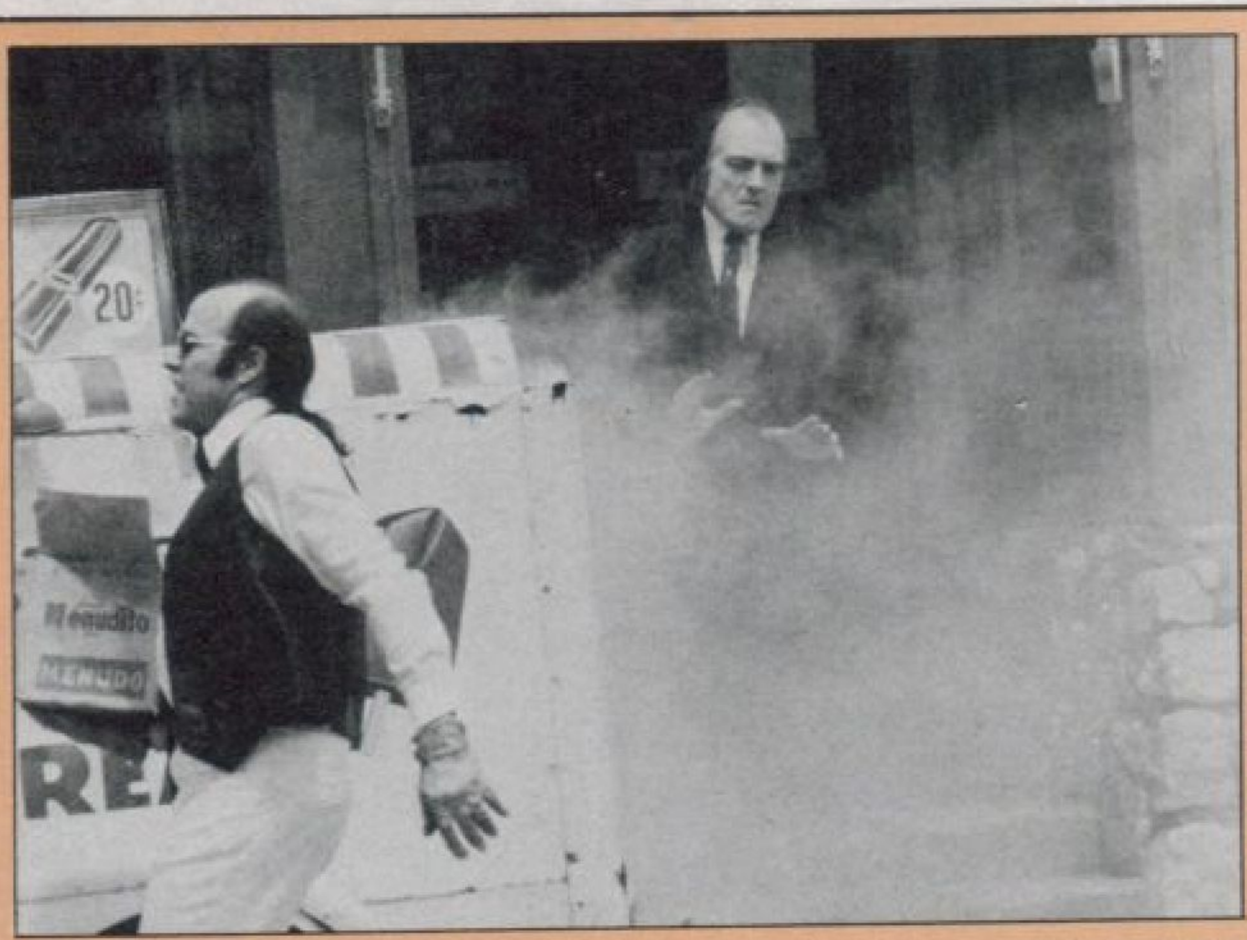
MEET THE MONSTER

Angus Scrimm—The Tall Man



The Tall Man—accustomed to the dry heat of his home planet—reacts adversely to the cold vapors from Reggie Bannister's ice cream truck.

Boris Karloff's real name was William Pratt. Bela Lugosi's was Bela Blasko. Peter Lorre's was Laszlo Loewenstein. With the screen success of *Phantasm*, there is a new candidate for this pantheon of pseudonymous screen malevolence—Lawrence Rory Guy, better known as Angus Scrimm.

The ominous "screen presence" that Scrimm delivers on film is in no way diminished by an in-person encounter. This was especially so since FANGORIA's brief interview with the 6' 3" actor took place just prior to a photo session for which Scrimm had donned his *Phantasm* makeup and costume.

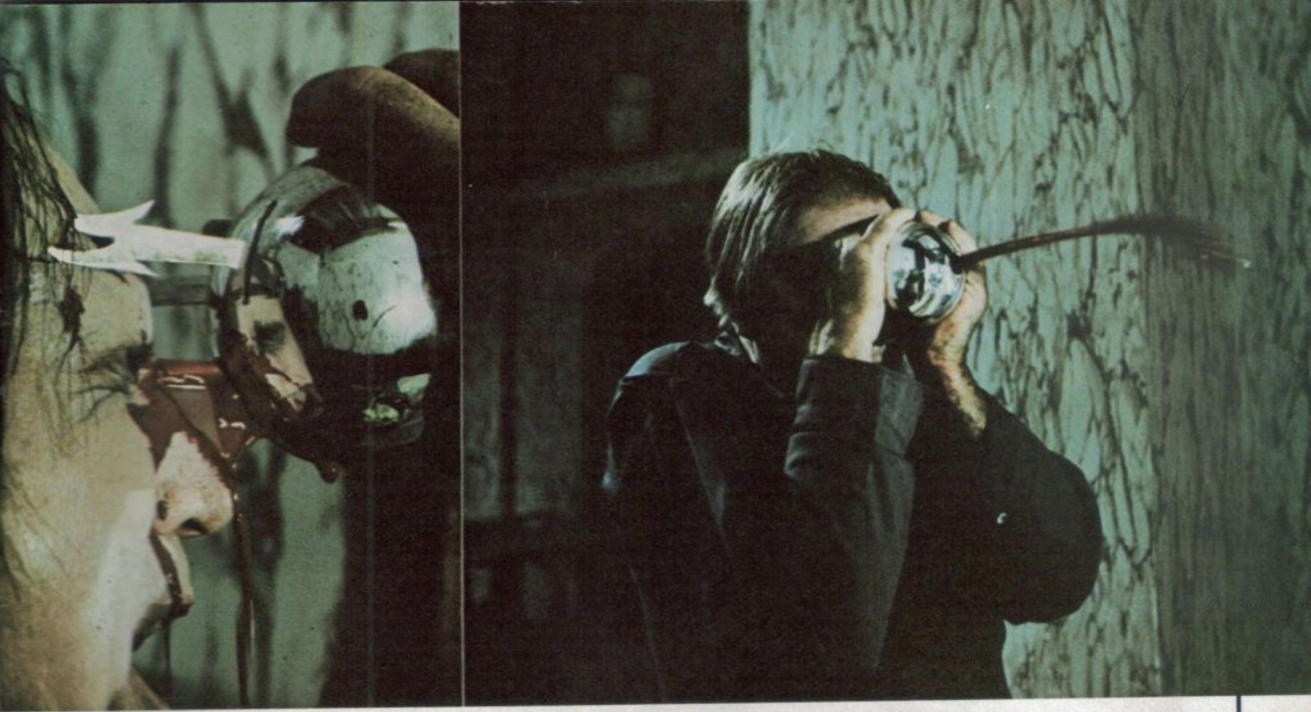
The name "Angus Scrimm" had its origin in Angus' college days. "When I was studying drama at the University of Southern California, under William C. de Mille, the students were not allowed to appear in films made off-campus. I had a few offers, however, and coined the name to disguise my activities." Later, Scrimm appeared in several films under his own name before again becoming Angus Scrimm.

An early character role for Scrimm was that of the caretaker in Roger Corman's *Sweet Kill*, which stars Tab Hunter as a homicidal romantic. His first featured role—and his first portrayal of evil—was in *JIM, the World's Greatest*, in which he plays an alcoholic father who nearly destroys the lives of his two sons.

Preparing for the role of the Tall Man involved a bit of rehearsal time with a tape recorder, as Scrimm lowered and thickened the normally cultured and gentle tenor of his voice, and a greater span of time before a mirror, as he perfected the grimacious scowls and loping walk that convey the wickedness of his character in the film's early reels.

The result of Scrimm's effort is an effective portrayal of unredeemed evil—so much so that, in some European countries, *Phantasm*'s title has been changed to *The Evil One*, making Scrimm's part the title role.

Scrimm declares an affinity for horror films that dates back to childhood, and expects to rise again in one or another macabre incarnation. Avco-Embassy has already approached him on the subject of a *Phantasm* sequel, a project that he anticipates with relish—along with hundreds of thousands of screen horror fans.



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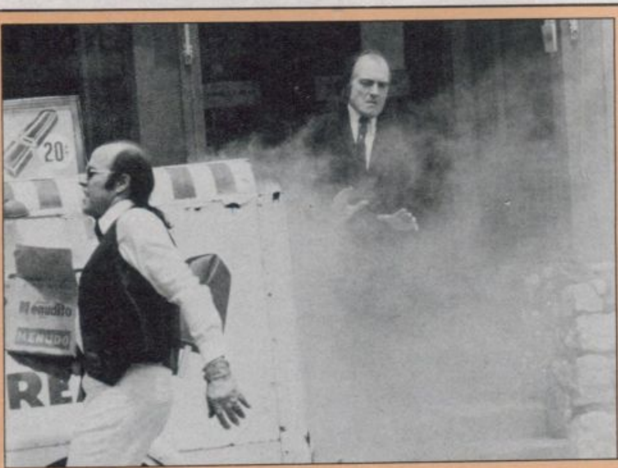

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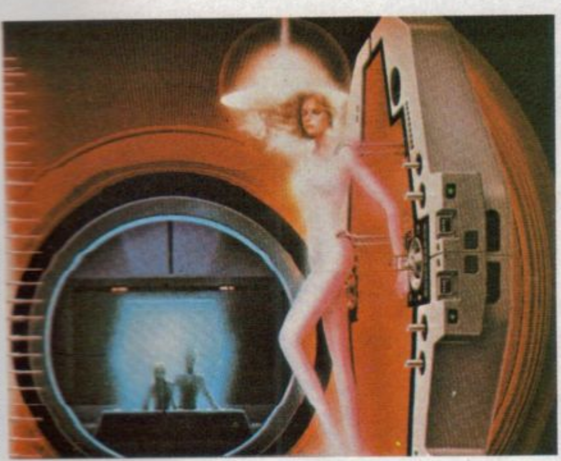
In the wake of the fantastic success of *Moonraker*, that film's co-stars, Richard "Jaws" Kiel and Corinne Clery (who played helicopter pilot Corinne DuFour in the Bond picture) will be spacebound once again in *The Humanoid*, an Italian-made space opera concerning the attempts of a lanky alien named Golob (Kiel) to take control of Earth. Also starring in the film are Barbara Bach (another Bond veteran, from *The Spy Who Loved Me*) and Arthur Kennedy. Effects, to be handled by Armando (*Starcrash*) Valcauda, include a lengthy laser battle, space flight sequences and the rapid aging of Barbara Bach in the movie's closing sequences.

Beauteous bimbo Barbara Bach finds that space is not all it's cracked up to be at film's end.

The Humanoid

American International Pictures is currently negotiating for the U.S. release of the newest Italian space opera.

Golob (Richard Kiel) cunningly dodges a laserblast – he's big but he's *fast*.



ART © 1979AMERICAN INTERNATIONAL PICTURES

A sample of the stunning preproduction art for ***The Humanoid.*** With a $7-million budget, it's Italy's biggest SF film every.

Kiel as "Jaws" in ***Moonraker,*** with his co-star, Roger Moore. Kiel will use his normal set of chompers in ***Humanoid.***

Right: A staunch defender of Earth fires ruby heat death at the fiendish-but-likeable invader, Golob.

PHOTO © 1979 DANJAQ, S.A.

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Dr. Jekyll and Mr. Hyde: Two Faces of Fright

Director Rouben Mamoulian recalls the intricacies of creating Fredric March's horrific quality during the filming of 1932's screen classic.

By AL TAYLOR

When Robert Louis Stevenson composed his 19th century psychological novel, *Dr. Jekyll and Mr. Hyde*, little did he realize the problems he would be causing future motion-picture producers. Stevenson died in 1894, years before the first attempts would be made to transform the gentle Dr. Jekyll to a grotesque Mr. Hyde before the movie cameras.

The basic plot of Stevenson's classic is well known: A Victorian doctor attempts, through the use of a chemical solution which he has concocted, to physically separate human nature's good and evil sides. The experiment is too successful: The doctor's evil side becomes more and more difficult for him to control, and eventually takes over entirely.

The many possibilities of this type of story soon attracted the developing movie industry. Many movie versions of *Dr. Jekyll and Mr. Hyde* have been produced for the silver screen. Among them are the first 1908 production by Selig Polyscope, a 1910 Danish version by Nordisk, a U.S. version directed by Lucius Henderson, a 1913 British version by Kineto-Kinemacolor, and the following U.S. films: in 1913 by IMP, with King Baggot and Jane Gail; in 1920 by the Pioneer Film Corp., produced by Louis B. Mayer and starring Sheldon Lewis; in 1920 by Paramount, directed by John S. Robertson and starring John Barrymore; in 1932 by Paramount, this time directed by Rouben Mamoulian and starring Fredric March; and in 1941, directed and produced by Victor Fleming and starring Spencer Tracy. In addition, variations on the theme have appeared in many shapes and forms: Hammer Films in 1960 produced *The Two Faces of Dr. Jekyll*, Jean Renoir did *Le Testament de Dr. Cordelier* in 1961, Jerry Lewis lampooned it in his 1963 film *The Nutty Professor*, and Hammer added an additional twist in *Dr. Jekyll and Sister Hyde*. But, out of all these, one stands out as the authoritative and best-known version: Rouben Mamoulian's 1932

"Throughout the film," says Mamoulian, "Hyde degenerates, physically and psychologically. Jekyll, instead of reaching the liberation he'd hoped for, deteriorates with Hyde. It's a sad story."

ALL PHOTOS: © MGM

According to Mamoulian, Hyde begins losing his animal innocence as his human intelligence serves to "refine his unorthodox pleasures – into cruelty, sadism and murder."

classic *Dr. Jekyll and Mr. Hyde*.

What did Mamoulian do to make his film such a critically acclaimed piece of filmmaking? One major reason for the film's success is Mamoulian's insights into the character of the young Mr. Hyde. "I like his looks," Mamoulian says. "You have the right feeling for the character. You know, the nicest fan letter I received after the film appeared was this one from Stevenson's niece:

'Dear Sir: As a member of Mr. Stevenson's family I went to see your picture of Jekyll and Hyde with some apprehension, for I knew that it needed real genius to do that great work full justice. That you have shown, Mr. Mamoulian, for it is a magnificent production, and my only regret on seeing it was that Mr. Stevenson had not lived to see it. Please accept my sincere congratulations. Most gratefully yours, Mrs. Salisbury Fields.'

"She evidently liked the changes from the novel," he continues. "In Stevenson's original work, which might be called a horror story, Dr. Jekyll is a florid man of 55 — a big, plump guy who is irked by the restrictions of morality. He'd like to indulge in all sorts of sexual excess and debauchery but can't do it as Dr. Jekyll without losing face. His aim is to separate the two parts of his nature so he can have one hell of a good time and still keep up his hypocritical, virtuous facade.

"I thought that this interpretation was not pertinent enough to the spectators who were going to see the film. A more interesting dilemma would be not that of good versus evil or moral versus immoral, but that of the spiritual versus the animalistic side which is present in all of us. That is our common dilemma. God knows, we struggle and battle constantly with ourselves about which instinct to follow.

"Therefore, as a prototype for Hyde, I didn't take a monster, but our common ancestor, the Neanderthal man. Mr. Hyde is not a monster but a primeval man — closest to the Earth, the soil. When the first transformation takes place, Jekyll turns into Hyde, who is not the evil but the animal in him. Animals know no evil; they're completely innocent and much better morally than we are; they don't torture each other and never kill except to eat. The first Hyde is this young animal released from the stifling manners and conventions of the Victorian period. He is like a kitten, a pup, full of vim and energy. He knows no evil, he simply gives vent to all his instincts.

"But what gives it more meaning is that the original impulse of Jekyll is a noble one. He starts out by rightly rebelling against the narrow conventions, and especially the sexual repression, of the Victorian period. He's deeply in love with Murial, for instance, and yet that old fuddy-duddy Colonel won't let them marry on time. And, smarting under all this, Jekyll's idea is that if he can somehow separate the animal from his nature, he will become all one — totally spiritual and good. So you see, his motive was lofty. In fact, that's what makes this film, for me, more topical today than it was 47 years ago — because that's the dilemma of today's young generation. I think most of them indulge in drugs and retreat from life only because they want to expand their consciousness, as they say — to acquire this goodness and freedom, and to have love triumph. Well, the results are very sad because drugs have the opposite effect. And this is exactly what happens to Jekyll."

"When Paramount asked me to direct *Dr. Jekyll and Mr. Hyde*, they had the star already picked out. They wanted to use Irving Pichel, a fine middle-aged character actor who later became a director. I thought the idea was atrocious, and I said that I wouldn't be interested in doing the film with him.

"They said that he would make such a wonderful Hyde. 'I'm not worried about Hyde,' I said. 'I'm worried about Jekyll. I want Jekyll to be young and handsome, and Mr. Pichel can't play that.' I wanted to use Freddy March, who was at that time a light comedian. He has just done a film called *Laughter*. They said, 'You're crazy. How can March play this part?' I told them that if I couldn't use Freddy March, I wouldn't do the film. I'd never even met March. I'd just seen him on the screen. Finally, the studio gave in, and March won an Academy Award for his performance."

Many thought that March's performance tended to be more powerful when playing Hyde. Mamoulian comments, "Yes, March's performance is superb, but Hyde is easier to play than Jekyll. Whenever you can unleash things as a performer, its always easier. But a lot of people don't realize this. For instance, you should never give an acting award to an actor or actress for playing an insane person. There has never been an Ophelia who was bad in the made scene. You can't play mad badly because madness has no logic, and anything you do in a mad scene is good."

A great deal of effort and experimentation went into the special effects for the film. For example, the scene in which Jekyll first turns into Mr. Hyde involved one of the most unusual and famous uses of sound. Rouben Mamoulian explains: "Here you have a totally unrealistic event. Well, pictorially I knew how to do it. To capture the feeling of Jekyll's vertigo I had the camera, in the skillful hands of Karl Struss, revolve around on its axis 360 degrees, the first time this was done on the screen. One cameraman had to sit on the floor, and the man handling the focus — luckily a very small guy who looked like a jockey — was tied with ropes on top of the camera box, so he could control it from above. Because the camera revolved, the whole set had to be lighted — a real tough job.

"With such a fantastic transformation, what sound do you use? Do you put music in here? God, its coming out of your ears, the scoring. I thought the only way to match the event and create this incredible reality would be to concoct a melange of sounds that do not exist in nature, that a human ear cannot hear. I said, 'Let's photograph light.' We photographed the light of a candle in various frequencies of intensity, directly transforming light into sound. Then I said, 'Let's record the beat of a gong, cut off the impact, run it backwards,' and other things like that.

"But when we ran it, the whole thing lacked rhythm. So they brought in all sorts of drums: a snare drum, a Hawaiian drum, Indian tom-toms. But no matter what we used, it always sounded like what it was — a drum.

Mr. Hyde takes one small step on childkind in one of his violent rampages.

"Finally, in exasperation, I got this wonderful idea. I ran up and down the stairway for a few minutes, and then put a microphone to my heart and said, 'Record it.' And that's what is used as the basic rythm in the scene — the thumping noise which is like no drum on Earth: my own heartbeat. So when I say my heart is in *Dr. Jekyll and Mr. Hyde,* I mean it literally."

Rouben Mamoulian, Russian-born man of the theater, was meticulous in preparing for the full-view transformation scene. Wally Westmore, director of makeup at Paramount, helped design Jekyll's primal makeup, to be applied in stages.

At the beginning of the scene, they lined Fredric March's face with red grease paint which, when the transformation began, would make it seem as if these lines were gradually appearing. In order not to have them show beforehand, a red filter was placed on the camera, which prevented the red lines from registering on the film.

Then March held his pose. A still Graflex camera was placed beside the regular camera and an artist sketched the outline of his body on the frosted glass of the Graflex.

March proceeded to his dressing room where Wally Westmore applied more makeup for his role as the gruesome Mr. Hyde. Back on the set, he took the pose he had held before — guided exactly by the sketch on the Graflex camera. After a few moments of grimacing and twisting — changing from Dr. Jekyll to Mr. Hyde — March again retired to his dressing room for yet more makeup. There had to be four different applications before the transformation was complete. In addition to the lining of his face and the actual application of the grease-paint, there were four different sizes of teeth to be inserted into his mouth to show the growth of his tusks. His nose was built up with nose putty — a little more each time the camera stopped. March recalls the tiring makeup calls in a 1932 interview:

"For six weeks I had to arrive at the Paramount studios each morning at 6 a.m. so that Wally Westmore could spend four hours building pieces on my nose and cheeks, sticking fangs in my mouth and pushing cotton wool up my nostrils."

Ghoulish laughter echoes throughout the London set of *Dr. Jekyll and Mr. Hyde.*

For the close-up of Jekyll's hands, which also changed, originally there was a set of specially built gloves to be utilized. These were painted the color of skin with hair growing through, and each pair of gloves was slightly larger than the other. Nails made of ivory were glued onto the tips of the fingers, growing longer with each set. They actually curved over the ends of the fingers on the last pair — but the glove-hands were too gruesome and were eventually discarded. In their place, March's own hands were grease-painted a neutral gray, and red hair glued on top. With each change, longer hair was secured with spirit gum and more makeup applied to give them a more terrifying appearance.

March's increased girth and stature was achieved by means of show lifts and specially built, heavily padded leather jackets. These gave him additional discomfort under the hot lights of the set, reaching temperatures upwards of 100 degrees.

In today's world of motion pictures, specially trained technicians can produce, through the use of highly developed special-effects machinery, anything from a horribly grotesque alien to the awesome vistas of space. Yet, through the simple use of cosmetics, imagination and his own heartbeat, director Rouben Mamoulian held audiences spellbound with the tragic and timeless tale of Dr. Jekyll and his alter-ego, Mr. Hyde . . . a morality tale as frightening in 1979 as it was more than four decades ago.

Dracula Fever

The biggest Dracula film ever —thanks to a solid array of talent.

Universal Studios did it once in 1931 with Todd Browning's *Dracula*, introducing to the screen Bela Lugosi's definitive performance as the ever-thirsting Count.

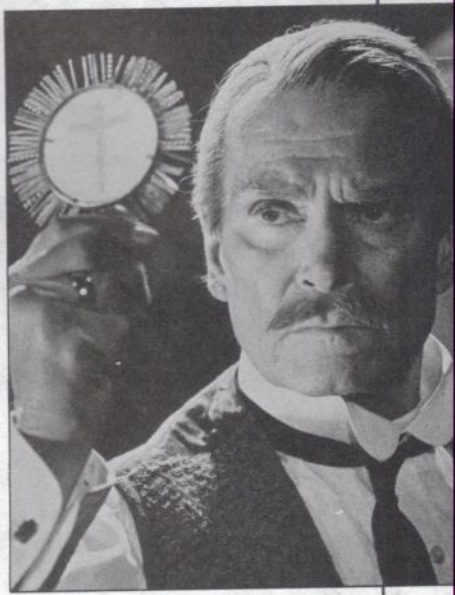
They did it again in 1958 when they picked up a British remake of their monster classic for American distribution. Though released as *Dracula* in England, it was retitled *The Horror of Dracula*. For Christopher Lee, it was the first of many appearances as the King of the Vampires that were to come in the next two decades.

When Universal set out to make a third definitive version of the Bram Stoker classic, they knew the film would inevitably be measured against the stiff competition of its own history. So it was that cast and crew were selected with maximum care.

Frank Langella's wry and seductive performance in the 1978 stage version of *Dracula* has been indicated by many as the starting point for the current wave of vampire mania sweeping the country. When Universal decided to adapt the play to the screen once more, Langella was already chosen for the part.

The presence of Laurence Olivier needs no other justification than the man's indisputable gift for making each of his roles unique in itself and uniquely his own. His interpretation of Van Helsing continues to support his reputation as the world's greatest living actor.

Langella on Dracula: "I wanted to show a man who was evil, but lonely and could fall in love. Dracula knows what his problem is and he doesn't make excuses about it to women."



A left, Laurence Olivier threatens to disturb the sleep of Dracula and his love (Kate Nelligan). Olivier to date has received three Academy Awards and eleven nominations.

Universal's choice of director was another insurance of the film's success. John Badham's last film was *Saturday Night Fever*—among the most successful films of all time, with a gross box-office of over $300 million worldwide.

Badham worked on the screenplay with W. D. Richter, whose credentials for screen terror include the script for the recent *Invasion of the Body Snatchers*. Together the two stripped the 1927 stage play to its bare essentials, and returned to Stoker's novel to add the elements of fright that seemed to them most suitable for the big-budget action film they envisioned. Another draft added the touch of wry humor and sexuality that sets Langella apart from all the previous incarnations of the Count—without stooping to low humor.

The effects for the film were supervised by Albert Whitlock, indisputably the greatest matte painter now living. In the film industry since 1929, Whitlock left his native Britain in 1954 to join Disney Studios, where he worked on *20,000 Leagues Under the Sea* and numerous other Disney classics. Since 1961 he's been part of Universal's own SFX staff, and he's worked independently on films like *The Day of the Locust* and *The Man Who Would Be King*. About five years ago Whitlock was ready to retire from an already illustrious career. But the studios would not allow it—his refined techniques for producing realistic movements in his matte paintings were considered too invaluable. The flame effects of *Earthquake* and the sea waves and sky effects in *The Wiz* were subsequent products of the further refinement of his methods—methods brought to a new pinnacle in *Dracula*.

It's all topped off by the wonderfully inevitable John Williams score. Will it produce a fourteenth Oscar nomination for the composer? Perhaps a fourth Oscar? (And can Williams outdo himself yet again with his score for the forthcoming *Meteor*?) Only time will tell.

They say that once is happenstance, and twice is coincidence, but three times is conspiracy. The success of Universal's third *Dracula* is definitely that—a well-organized conspiracy of filmmaking talent.

Nosferatu Arrives

Back after a 50-year absence, moviedom's original vampire sinks his teeth into a technicolor role.

By BOB MARTIN

Nosferatu — the "living dead" — have been a part of middle-European folklore for unknown centuries, related but not identical to the myths of vampirism surrounding the legendary Transylvanian, Count Dracula. In 1922, these two legends were combined for F.W. Murnau's silent film, *Nosferatu: A Symphony of Horrors*, now widely regarded as a classic in its own right, as well as a milestone in the field of cinema horror.

At the time of its production, Bram Stoker's novel, *Dracula*, had only recently been translated into German and had captured Murnau's imagination. Though the film's somber atmosphere and the characterization of Count Orlock (the Dracula character, as played by Max Schreck) were largely derived from Murnau's brooding Germanic sensibility, the story of the film was blatantly stolen from the Stoker novel.

The vampire that Murnau and Schreck created was the first in film history, Pale, hairless, with a gaunt, thirsty look, the creature was as evil in its appearance as in its actions, truly a visual "symphony of horror." It is this interpretation of Dracula as an alien and repulsive being, utterly unacceptable in "polite society," that is the strongest link between Murnau's *Nosferatu* and *Nosferatu the Vampyre*, the current film from the German writer-producer-director Werner Herzog. Film audiences more accustomed to Bela Lugosi's and Christopher Lee's portrayals of the Count as a sophisticated, though reclusive, aristocrat whose polished surface thinly cloaks his evil nature are likely to be shocked, or even angered, by the "new" interpretation.

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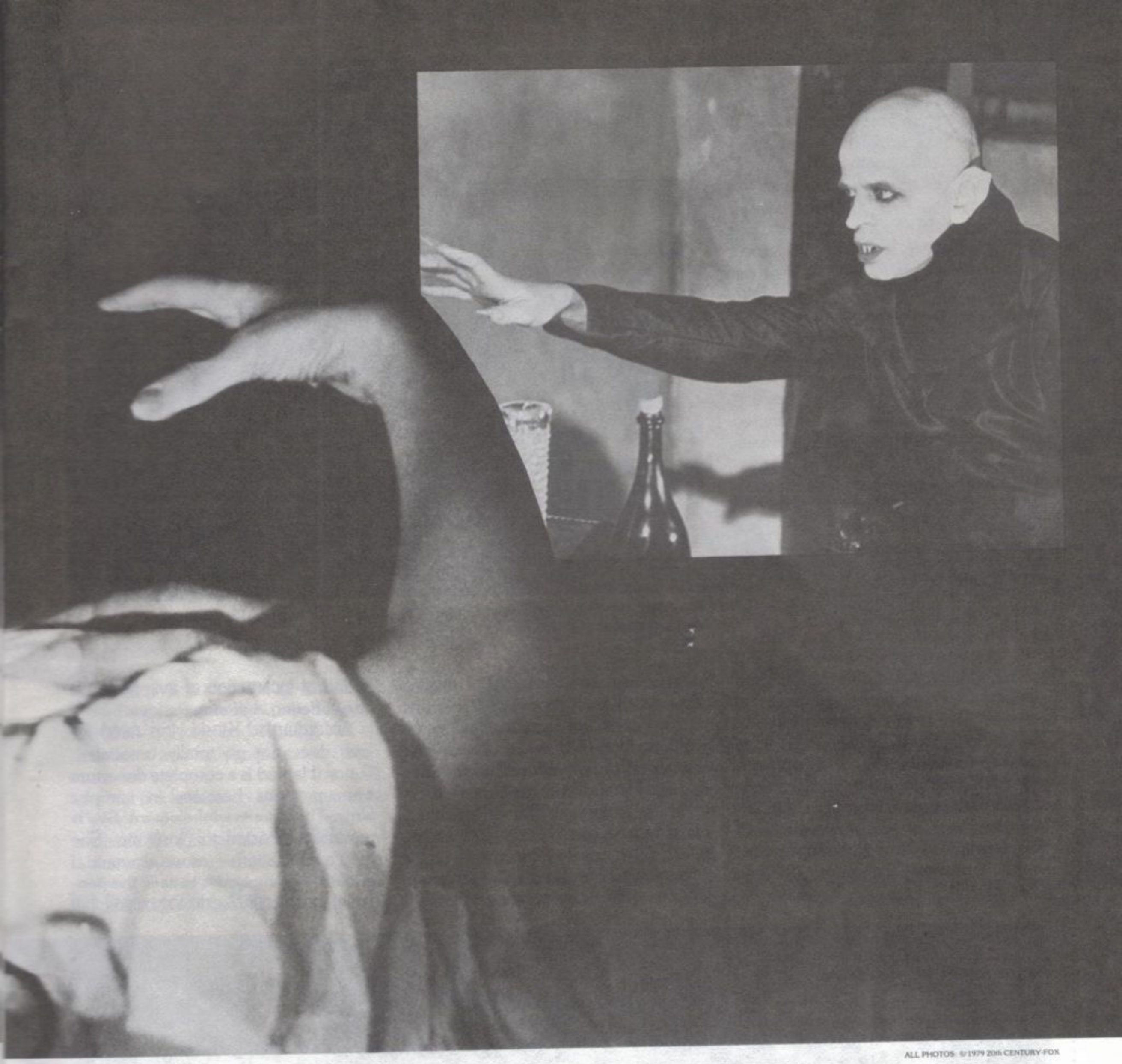
All the plot elements and major character names will be familiar to fright-film afficionados. Jonathan Harker departs from his home in Weimar and arrives at the castle of the sinister Count in order to seal a contract for the purchase of a house. When Dracula sees a portrait of Harker's wife Lucy, his unspeakable lusts are aroused; securing Harker in the castle, Dracula boards a steamer for Weimar, along with a number of earth-filled coffins and an army of plague-infested rats. Harker manages to escape and return home, but it seems that he is already too late. He, Lucy and Dr. Van Helsing engage in a final confrontation with Dracula's evil. . . .

Though it all may sound a bit too familiar, it is in the final moments of the script that Herzog has taken the greatest liberties with the plot, departing radically from the conventions of the traditional horror film, and it is these final moments that may gather the most praise and blame for Herzog's vision of the vampire.

Herzog, usually classified as an "art film" director, has shown a marked tendency toward the bizarre in his previous work. One of his first films to be shown in the U.S. concerns an anarchist uprising in a home for dwarves, and is appropriately titled *Even Dwarves Started Small*. *The Enigma of Kaspar Hauser*, based on actual events, tells of a 19th-century Berliner who is apparently murdered by a phantom. Upon its release, much was made of the fact that the title character was played by a mental patient. For *Heart of Glass*, concerning a town that is overtaken by its own dreams, Herzog had the actors placed under hypnosis, and filmed them as they struggled with their own "phantoms."

For *Nosferatu*, his first English-language film and his most expensive production, Herzog's radical approach to filmmaking has been toned down — but not totally stifled.

During preproduction, Herzog told his executive producer, William Saxer, that he envisioned the nefarious Count as the commander of an army of rats. "I



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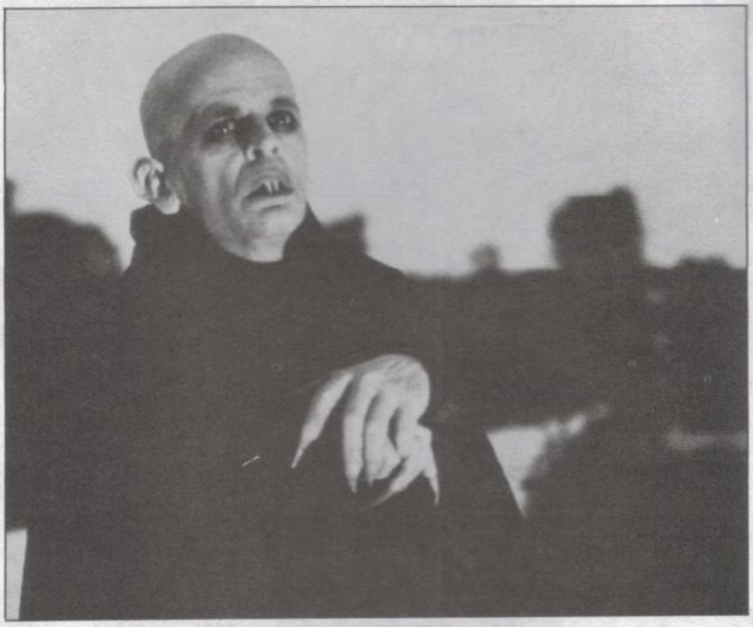
He may have been speaking figuratively, but Saxer took him at his word. A few weeks into shooting, the production's first crisis arrived along with the hungering horde—10,000 rats, jammed together in a few large crates. The entire cast and crew were put to work, transferring the creatures to wire cages, feeding and watering them, until Herzog hired three animal biologists.

To complicate matters, Herzog's plans had called for an army of *black* rats — these were pink-eyed albinos, bred for hair-dye experimentation. Special-effects man Cornelius Siegal supervised the application of black hair dye to each of the rodents. Unfortunately (and contrary to popular opinion), rats are compulsively clean animals. Within 48 hours they had licked off most of the dye and were left in various shades of gray, which is how they appear in the film.

But that was not the end of the rat problems. The pastoral town of Delft, Holland, where much of the location shooting was accomplished, had spent years ridding itself of the rats that had thrived in its network of intersecting canals. There was no way that the burgomeister would allow the "river of rats" to run in the streets of *his* town, despite Herzog's assurance that the beasts had been sterilized. For the rat sequences, the fur-clad cast members were trucked to the neighboring town of Scheidam, where the required footage was shot.



Renfield, the loyal servitor of Dracula, is played with appropriate frenzy by Roland Topor.

Herzog's choice for the role of Dracula, Klaus Kinski, will be best known to American movie fans as the cold-blooded killer pitted against Clint Eastwood in *For a Few Dollars More*. He and Herzog "both see Dracula a little differently than from Murnau's film," according to a recent *N.Y. Times* interview. "We see him sympathetically. He is a man without free will. He cannot choose and he cannot cease to be. He is a kind of incarnation of evil, but he is also suffering, suffering for love."

According to Kinski, this need for love does not go totally unsatiated. "Lucy (Harker) is a complete departure from previous heroines in vampire films. There's a sexual element. She is gradually attracted to Nosferatu. She feels a fascination — as we all would, I think. First, she hopes to save the people of the town by sacrificing herself, but

"Death is not everything," says Count Dracula to his beloved Lucy Harker, "It is more cruel not to be able to die."

Nosferatu the Vampyre Cast & Credits

A Werner Herzog Filmproduktion/Gaumont/German 2 D.D. TV Co-Production. Distributed by 20th Century-Fox. 1979. Produced, Written and Directed by Werner Herzog. Executive Producer: Walter Saxer. Director of Photography: Jorg Schmidt-Reitwein. Art Direction by Henning Von Gierke. Costume Design by Gisela Storch. Cameraman: Michael Gast. Makeup Design by Reiko Kruk. Wardrobe by Annegret Poppel. Isabelle Adjani's Wardrobe by Claire Fraisse. Special Effects by Cornelius Siegel. Sound Engineer: Arald Maury. Editor: Beate Mainka-Jellinghaus. Music by Popul Vuh and Florian Fricke.

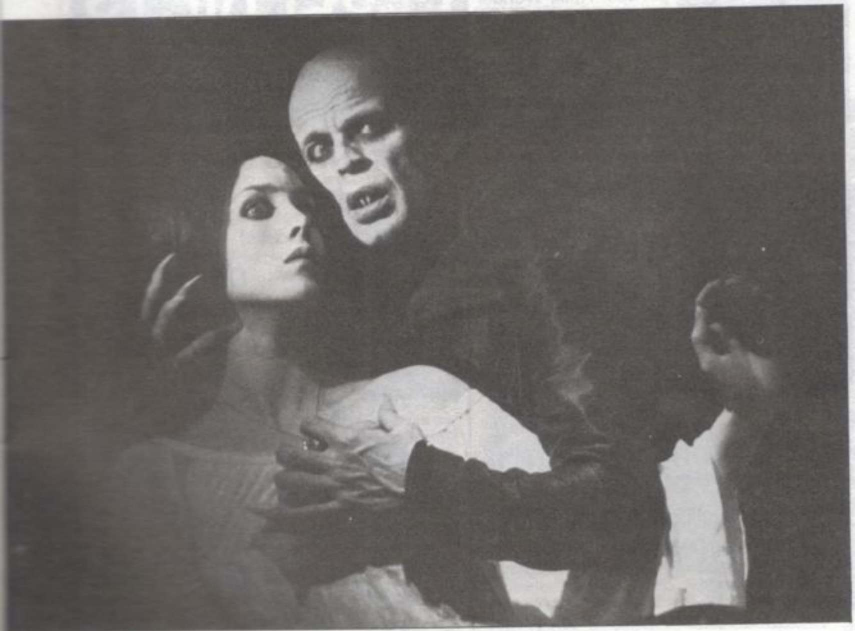
Count Dracula	Klaus Kinski
Lucy Harker	Isabelle Adjani
Jonathan Harker	Bruno Ganz
Dr. Van Helsing	Walter Ladengast
Renfield	Roland Topor
Schrader	Carsten Bodinus
Mina	Martje Grohmann
Captain	Jacques Dufilho

As the rats sweep through the town of Wismar, spreading the plague, only Lucy Harker (Isabelle Adjani) possesses the innocence that enables her to fight the evil invasion.

then there is a moment of transition. There is a scene where he is sucking her blood — sucking and sucking like an animal — and suddenly her face takes on a new expression, a sexual one, and she will not let him go away anymore. There is a desire that has been born. A moment like this has never been seen in a vampire picture before."

Lucy Harker, played by Academy Award nominee Isabelle Adjani, is also responsible for her own salvation and Dracula's ultimate demise, leaving a more subtle, less heroic role for Bruno Ganz as Jonathan Harker. Doctor Van Helsing is played by Walter Ladengast as a man of "rational science" — a scoffer, rather than a slayer of vampires. Of all the major characters, only Renfield, the lunatic slave of Dracula, as played by Roland Topor, remains true to previous conceptions.

Despite his overwhelming critical successes, until now Herzog's films have only been known among the "art film" buffs in this country. 20th Century-Fox's major investment in the film is an expression of their confidence that this will be the first Herzog film to appeal to a much larger audience. Whether this will actually be the case will only be known this fall, when *Nosferatu the Vampyre* finally reaches American shores.



Lucy Harker and Dracula: *Nosferatu* is essentially a love story.

Jonathan Harker—vampire (Bruno Ganz).

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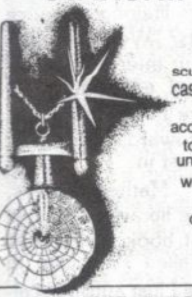

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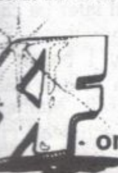

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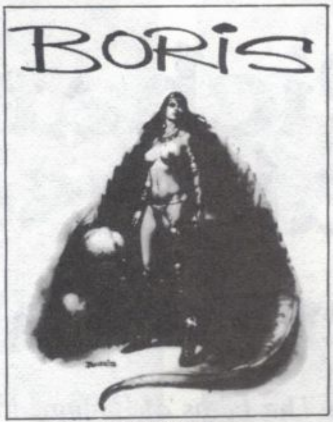

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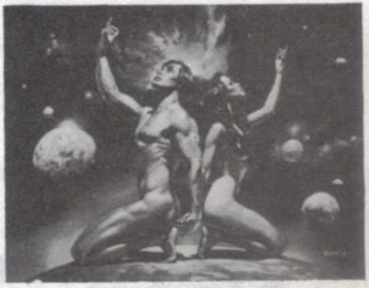

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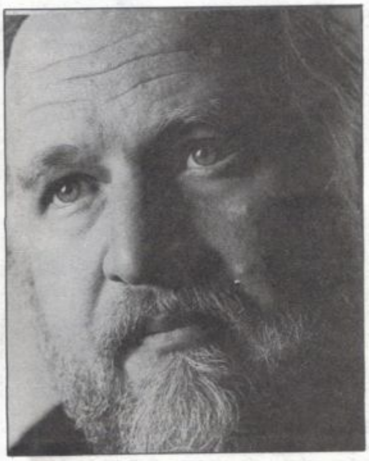
Richard Matheson: Master of Fantasy

Part One—The Films of Richard Matheson



By PAUL M. SAMMON

Even if he had never written a single television script or screenplay, Richard Matheson would still be considered a giant in the related fields of fantasy and the macabre. From his first appearance in print (the 1950 short story "Born of Man and Woman") to his most recent novel *(What Dreams May Come,* 1978), Matheson's contributions to literary SF and fantasy have consistently been as popular with readers as they are with the critics. But it is in the wider-reaching areas of film and television that Matheson has built his greater fame, even while continuing his literary career.

Physically, Matheson is a large man—six-foot-two, befitting the statture of his work—bearded, relaxed, with grey-green eyes and a steady gaze.

"I was born in Allendale, New Jersey, in 1926," Matheson volunteers, "and there really was nothing in my family background to account for my subsequent interest in fantasy and science fiction." Then how does he account for his lifelong romance with those subjects? "Well, I happen to believe that your interests are not all the influence of environment. I believe that you're born with a certain prediliction towards the things you have an interest in.

"For example," Matheson adds, "when I joined the library at the age of seven, the first book I borrowed was something called *Pinocchio in Africa.* From there I just automatically gravitated towards the huge volumes of fairy tales they had then. And that same year I started writing little poems and stories for a local newspaper, *The Brooklyn Eagle*. They would give little gold stars as payment, which could later be cashed in for a toy or something. So I guess you could say I began my writing career under a golden star."

Still pursuing his craft, Matheson entered Brooklyn Technical High School in 1939, graduated in 1943 and then enlisted in the Army. He saw World War II action during the Allies' final push across the German borders. (In 1960, Matheson published *The Beardless Warriors,* in which he took his war experiences and turned them into a fine "straight" novel.) Released from the military because of a combat-related injury,

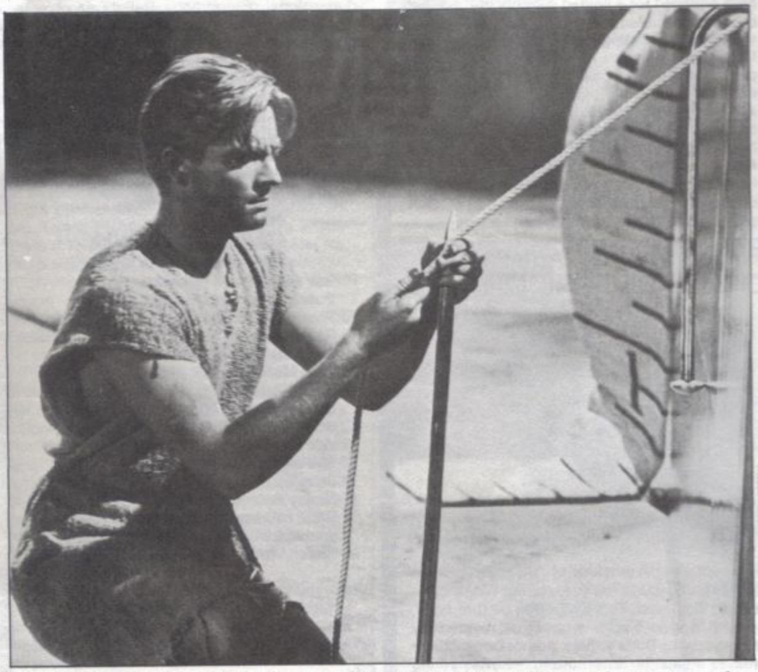


PHOTO: ©1957 UNIVERSAL INTERNATIONAL

Grant Williams in *Incredible Shrinking Man.* Outstanding effects and an existential script made it a classic, but left Matheson dissatisfied.

PHOTO: © 1971 WARNER BROTHERS INC.

PHOTO: © 1964 AMERICAN INTERNATIONAL PICTURES

***The Omega Man*, with Charlton Heston, and *The Last Man on Earth*, starring Vincent Price, were both based on Matheson's *I Am Legend* – but neither pleased the author. George Romero acknowledges that the same novel inspired *Night of the Living Dead*.**

Matheson then entered the University of Missouri, where he majored in journalism under the tutelage of the renowned Jeffersonian scholar, Professor William Peden.

Then, in 1950, came the first professional short-story sale and career breakthrough. Matheson's "Born of Man and Woman" details the horrifying story of a monstrous child who is chained in the basement by his otherwise normal parents. This tale won Matheson immediate acclaim and, during the next few years, he contributed to all the major science-fiction magazines of the time, including *Galaxy*, *Amazing Stories—Amazing Science Fiction*, *Weird Tales*, *Fantastic*, and, of course, *The Magazine of Fantasy and Science Fiction*, where he became a regular name on the masthead. "The 50s were the opening-up, the blossoming period in my career," Matheson recalls. "I wrote some nice stories during that period." Indeed he did. Among them were such gems as "The Last Day," "The Test," "Dance of the Dead," "No Such Thing as a Vampire," and "Shipshape Home," all which were reprinted many times. Many of the best of these are included in Matheson's *Shock* anthology, reprinted several times through the 60s.

During the 1950s, Matheson also wrote his two best-known science-

PHOTO: © 1960 AMERICAN INTERNATIONAL PICTURES

Vincent Price in the AIP-Corman-Matheson classic based on Poe's *Fall of the House of Usher*.

Peter Lorre contemplates a prop version of his own head used in the four-segment Poe adaptation of *Tales of Terror* (1962).

Matheson added several new twists to the conventional haunted house tale with *The Legend of Hell House*, featuring Pamela Franklin.

fiction novels, both of which had a bent for terror and were later developed into films. *I Am Legend* is the story of a worldwide epidemic of vampirism that led to the film adaptations *The Last Man on Earth* (1953) and *The Omega Man* (1971). This book is also acknowledged by George Romero to be the main source of inspiration for his films *Night of the Living Dead* and *Dawn of the Dead*. Sharp-eyed audiences have noted that the current Del Rey edition of the classic Matheson novel appears on the night table of the young hero in the current terror film *Phantasm*—a twin tribute to author Matheson and to the cover artists, The Brothers Hildebrandt.

Matheson's second SF novel was his second classic—*The Shrinking Man*—and it led him to a new stage in his career.

"*The Incredible Shrinking Man* was the start of my screenwriting career," Matheson reminisces today. "And it also proved something that I'd always felt about screenwriters 'breaking in' in Hollywood. You see, before *The Shrinking Man* was published, I had lived out here in Los Angeles, and I'd been trying to sell some scripts for television, for shows like the old *Dick Powell Theater*. But nothing was happening. It was just a nightmare; constant excitements and disappointments. But when I had *The Shrinking Man* published and Hollywood wanted to buy the rights to it, I stipulated that I would have to do the screenplay before any kind of deal was closed. And that was that. I still feel this is the easiest way for a writer to break in. If you have a preexisting book published that 'they' want, then you should also demand that they buy your services as a screenwriter on it, too."

As well as a practical lesson on the politics of Hollywood, *The Incredible Shrinking Man* is a classic of science fantasy film. The plot centers on Scott Carey, an ordinary man whose life is shattered when an encounter with a radioactive cloud causes him to shrink at the rate of one seventh of an inch per day. The film stands as one of the most exciting and thoughtful SF treatments from the boom period of the 50s. Filmed by Universal at a cost of $800,000 (a substantial budget in those days), it brought in millions at the box office.

Yet, for all its triumphs, Matheson is still less than content with the film. "To begin, I wasn't very happy with

Barbara Steele and Vincent Price in *The Pit and the Pendulum.*

the title," he says. "Albert Zugsmith, the producer, tacked the 'incredible' onto it, as if *The Shrinking Man* wasn't incredible enough. But that's just a quibble. What really irked me were the fundamental changes that were made on my script.

"After I had finished my screenplay, the producer turned it over to another writer. That man changed its basic structure. In my original conception, I had had Scott Carey immediately presented to the audience in his miniature state, and then had flashbacks showing how he had gotten that way. But I guess they just didn't do things like that then, because they took out all the flashbacks and rearranged the story into chronological order, which I thought was a mistake. Until you get to the interesting stuff of him shrinking, the movie *had* to be dull."

Matheson has a few other comments on *The Incredible Shrinking Man*, the first being the most surprising. "By and large, I was never really crazy about that picture. It certainly was not because of Jack Arnold's direction; I thought it was excellent. But the lead-in story was poorly handled, and I felt that it missed too much of Carey's personal life while he was shrinking. However, I've always liked the visual effects. When he got small, that was fascinating to watch. My favorite sequence was in the doll house, when he was being routed out by the cat. That was terrific."

Matheson's film career truly blossomed in the 60s, with 1961's *Burn, Witch, Burn,* considered by many to be his finest screenplay to that date. Based on Fritz Leiber's equally fine novel, *Conjure Wife*, the film was co-written by Charles Beaumont, a close personal friend, and, like Matheson, a writer responsible for many of the finest episodes of Rod Serling's TV series, *The Twilight Zone*. Directed by British filmmaker Sidney Hayers, with Janet Blair as a woman drawn to witchcraft as a means of advancing the career of her schoolteacher husband, the film is a modern classic of the supernatural. And, for the first time, the nation's film critics took Matheson's screenplay as seriously as the film's audience and lavished it with praise.

The early 60s brought another Matheson milestone in the form of the famous AIP film series based on the works of Edgar Allan Poe. Directed by Roger Corman, the series began with a sturdy first effort, *The House of Usher,* in 1960. Its small cast (Vincent Price, Mark Damon, Myrna Fahey and Harry Ellerbee) effectively conveys the Gothic atmosphere of Poe's tale of a brother and sister whose souls are inextricably bound to the decaying mansion in which they reside. The overnight success of *House of Usher* took everyone by surprise.

"AIP never planned a series of Poe pictures. Corman has said this himself. But then *House of Usher* made a lot of money—as all these pictures did. American International just couldn't believe how much money it was making. They also got some good reviews. It really puzzled them," Matheson laughingly recalls. "AIP was thinking, 'Gee, is it really possible to get good reviews and make money too?'" Matheson leans back in his chair and adds, "By the way, they were running *House of*

(continued on page 52)

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Dr. Who's Rogues Gallery

A who's who of intergalactic television terror.

By DAVID HIRSCH

In nearly 500 episodes, *Doctor Who* has battled an incredible array of villains. From hideous monsters to computerized machines programmed for destruction, the Doctor has never failed to outwit his enemies. After 15 years, the award-winning BBC-TV science-fantasy series has made its way to America. FANGORIA presents a look at a few of the Doctor's greatest adversaries.

The Daleks

Far away, in another universe, another time, is the planet Skaro. After years of war between the planet's two races, the Thals and the Kaleds, a final neutronic war mutates the Kaleds into a race of hideous monsters. While the Thals have developed a drug to survive the radiation contamination, the Kaleds encase their bodies in mobile shells created years earlier by a Kaled scientist named Davros. Davros believes that years of atomic war could indeed mutate the Kaleds so he creates a travel machine he calls a Dalek—an anagram of the Kaled name. When the Kaleds mutate into something unhuman, they lose all human emotions —except hate. With a grating metalic cry of, "Exterminate! Exterminate!" the Daleks set out to rule the universe. However, the Doctor has repeatedly managed to stop their plans to wipe out or enslave every living creature.

The Daleks were created in 1963 by Terry Nation. They have appeared in the serials "The Dead Planet," "Dalek Invasion of Earth," "Space Museum," "The Chase," "Mission to the Unknown," "The Dalek Master Plan," "The Power of the Daleks," "The Evil of the Daleks," "Day of the Daleks," "Frontier in Space," "Planet of the Daleks," "Death to the Daleks," "Genesis of the Daleks," and two feature films based on the first two serials.

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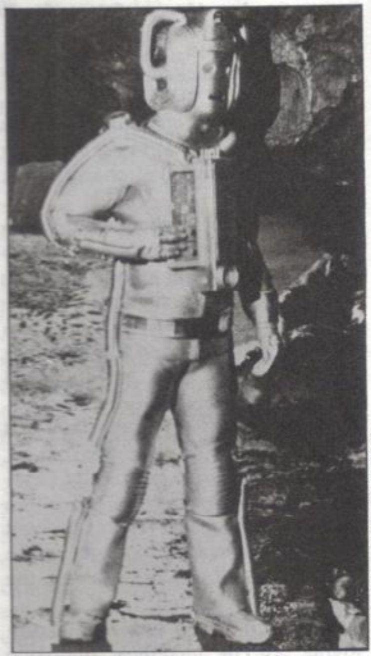
The Doctor decides to flee the country to escape his villainous adversaries.



A Cyberman prepares to attack!

ALL PHOTOS: COURTESY TIME/LIFE AND BBC-TV

The Cybermen

Eons ago, the Cybermen were once very human. In an attempt to solve the secret of immortality, they began to replace worn-out human tissue and organs with mechanical parts. This process continued until the day when they substituted their own brains with computers. No longer flesh and blood, but metal and plastic, the Cybermen have lost the ability to feel love, hate, pity or fear. They rectify this loss with the goal for ultimate power. As strong as 10 men and with the ability to exist in almost any environment, the Cybermen launch their first attack on Earth from their home planet, the long-lost sister planet to Earth, Mondas. To survive, Mondas draws its power from Earth and the Cybermen have to destroy Earth at a

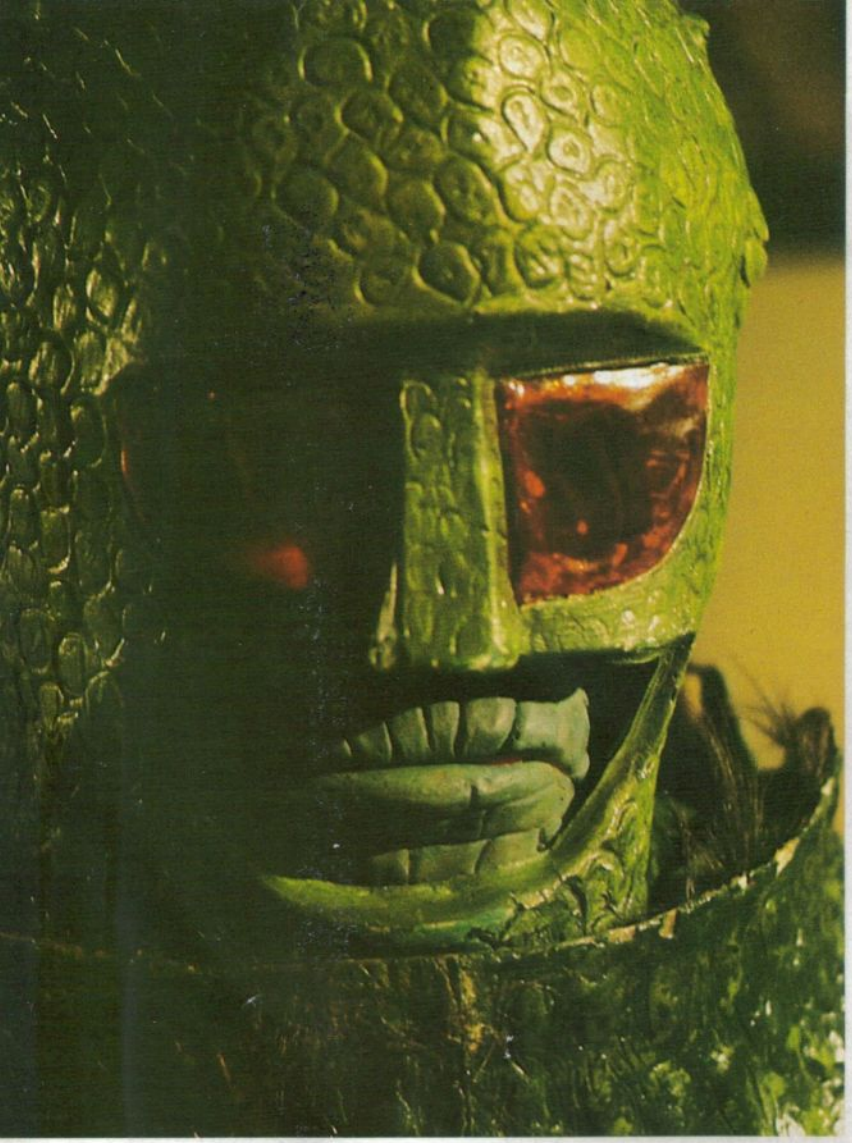
Disfigured in a lab accident, Davros plots to create the master life form, the dreaded Daleks.

time when Mondas has absorbed enough power. But the Doctor and his companions thwart the Cybermen and Mondas explodes from an overload of energy.

The Cybermen first appeared in the 1966 serial, "The Tenth Planet," written by science-fiction authors Kit Pelder and Gerry Davis. They have also appeared in "The Moonbase," "The Tomb of the Cybermen," "The Wheel in Space," "The Invasion," "Carnival of Monsters" and "Revenge of the Cybermen."

The Ice Warriors

While Earth was in its first Ice Age, a spacecraft from the planet Mars crash-landed into the ice. The crew—giant, green, 8-foot-tall humanoids in scaly green armor—remained in suspended animation until the day when the world was in the grip of its second Ice Age. While combating a glacier with an ioniser to halt its progress, a team of scientists unearth the Martian captain, Varga. Once revived, the Ice Warrior attempts to free his crewmen and their



The menacing Ice Warrior, donning his green body armor.

The terrible squid-like Zygons.

spacecraft at the cost of the human's lives. The Doctor is able to combat them by taking advantage of their one weakness. . . heat. But they are masters of sonic technology and the Doctor's task is never easy.

The Ice Warriors were created by Brian Hayles in his 1967 serial "The Ice Warriors." They have also appeared in "The Seeds of Death," "The Curse of Peladon" and "The Monster of Peladon."

The Sontarans

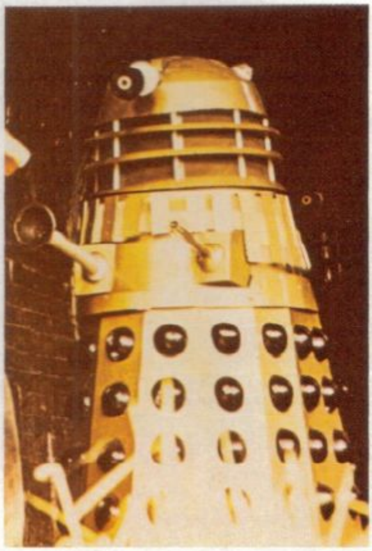
The Sontarans live for war. These goblin-like creatures have fought for so many years with the Rutan Empire that they know nothing else but war. The Doctor's first encounter with a Sontaran is with Captain Jingo Linx. The alien's spacecraft crash-lands in England during the time of the Crusades. Requiring advanced technology to repair his craft, Linx kidnaps scientists and equipment from the 20th century. The Doctor pursues Linx back in time and manages to rescue the scientists, who are all on the point of death from lack of sleep and food. Linx is killed when his spacecraft blows up.

The Sontarans were created in 1973 by Robert Holmes. Sontaran serials include "The Time Warrior," "The Sontaran Experiment" and "Invasion of Time."

The Wirrn

Driven off their planet by humans, the giant wasp-like race of Wirrns wander through space in search of a place to propagate. A Queen Wirrn, ready to lay her eggs, boards a fully automated space station whose human inhabitants are helpless to stop the invasion since they are in a state of suspended animation. When solar flares rendered the Earth uninhabitable, a cross section of the human population is placed in space until the day when Earth is once again able to support life. However, the Queen Wirrn intends to use the human population as fodder for her pupae and she destroys the automated clock that is supposed to release the humans. It is not until the arrival of the Doctor and his companions that the humans are able to battle the insect creatures. But they must first outwit the new leader of the Wirrn who has absorbed both the mind and body of the human leader.

The Wirrn made their first ap-



The Daleks: Mobile death machine controlled by slimy creatures within.

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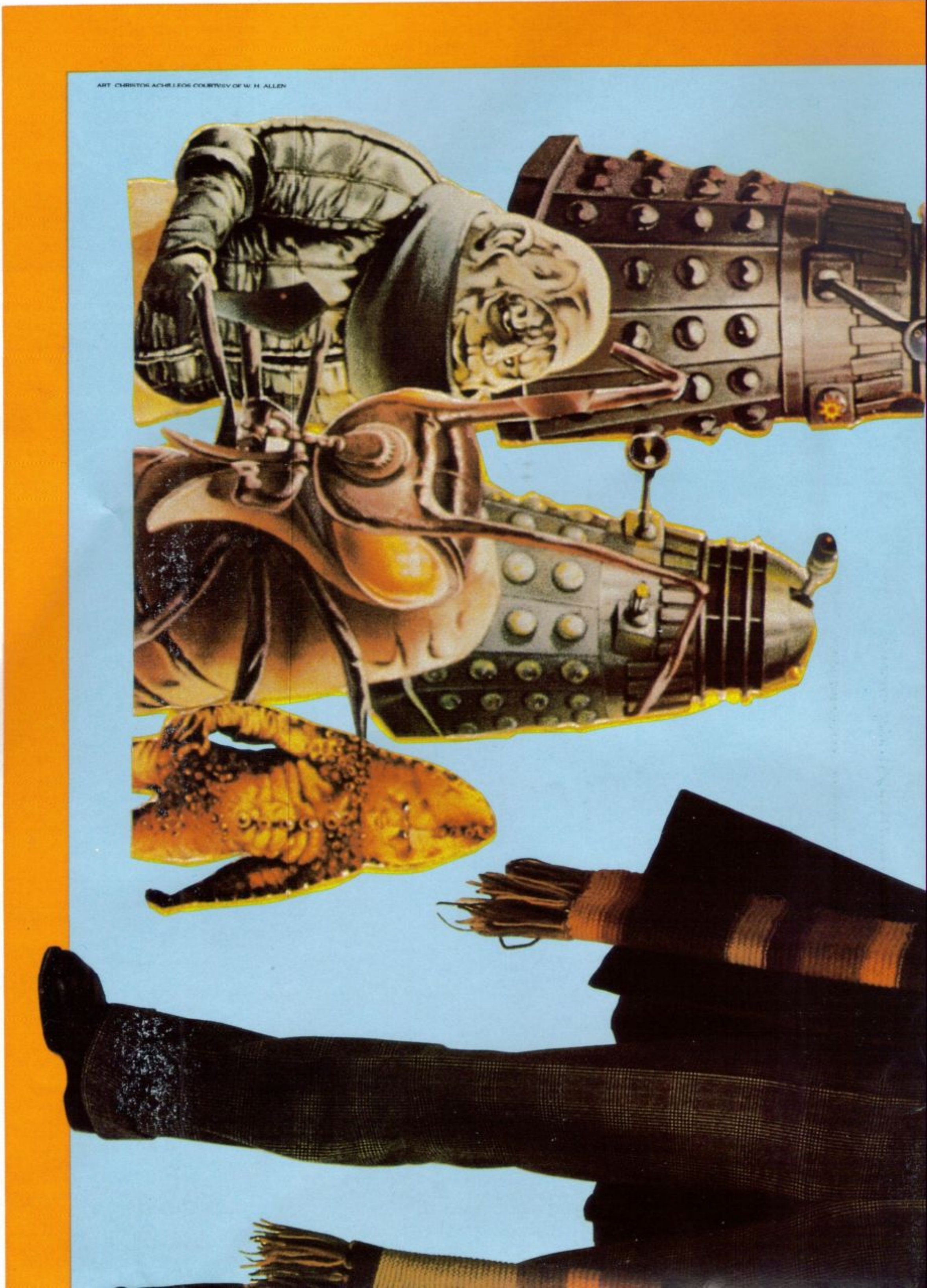
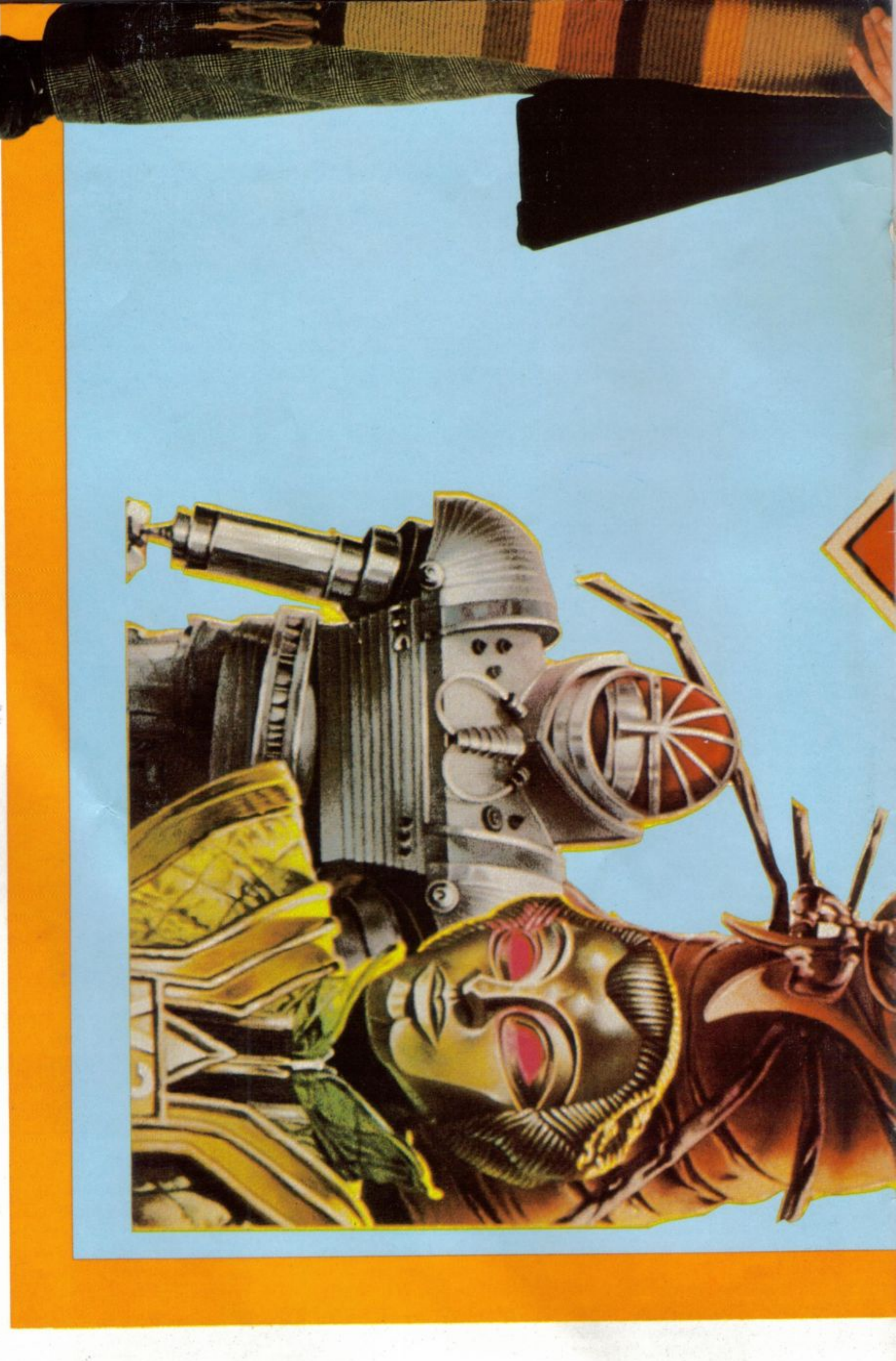




DOCTOR WHO

DOCTOR
WHO

pearance in Robert Holmes' 1974 serial "The Ark in Space."

The Zygons

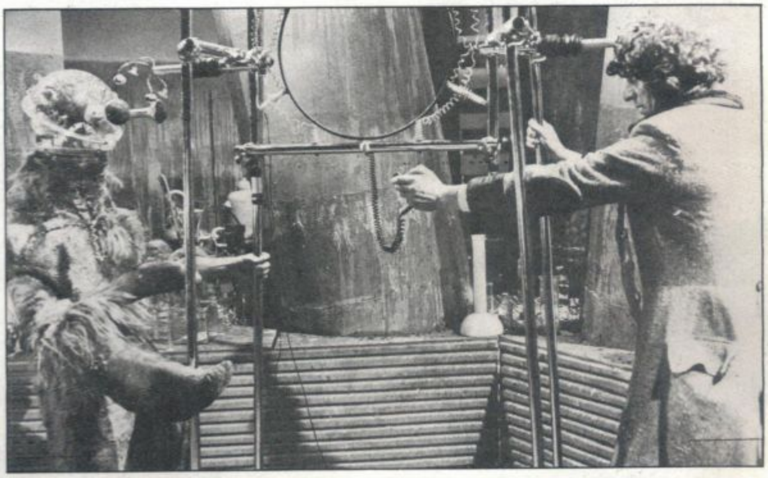
For centuries the crippled Zygon spaceship lay beneath the mysterious waters of Loch Ness. When the octopus-like Zygons learn of their planet's destruction, they set about to capture Earth for their wandering people. With the power to change their shape at will and the help of a fearsome Zygon beast know as the Skarasen, the aliens launch their attack on Earth. The Skarasen have for years been seen in the waters of Loch Ness and dubbed the Loch Ness Monster by humans. The Doctor manages to stop the Zygons and the Skarasen returns to the only home it has ever known. . . Loch Ness.

A Wirrn tends the larva in the power room of "The Ark in Space."

The Zygons and their monster first appeared in the 1975 serial "Terror of the Zygons" by Robert Banks Stewart.

Morbius

On a bleak, rocky, storm-lashed planet, the scientist Solon keeps alive the brain of the renegade Time Lord war criminal Morbius. Using parts from the bodies of aliens who have crashed on the planet, Solon creates a hideous creature whose head will house the evil brain. The Doctor's time-and-space machine, TARDIS, is also drawn to the planet by the same force field that has caused the crash of many others. Housed in a life-support sphere that doubles as a head, Morbius' brain takes control of the monster body to destroy the Doctor so that *his* head may serve as the new home for the brain of Morbius.



The Doctor battles the Frankenstein-like body of the evil Time Lord Morbius.

The 1976 serial "The Brain of Morbius" was written by Robin Bland.

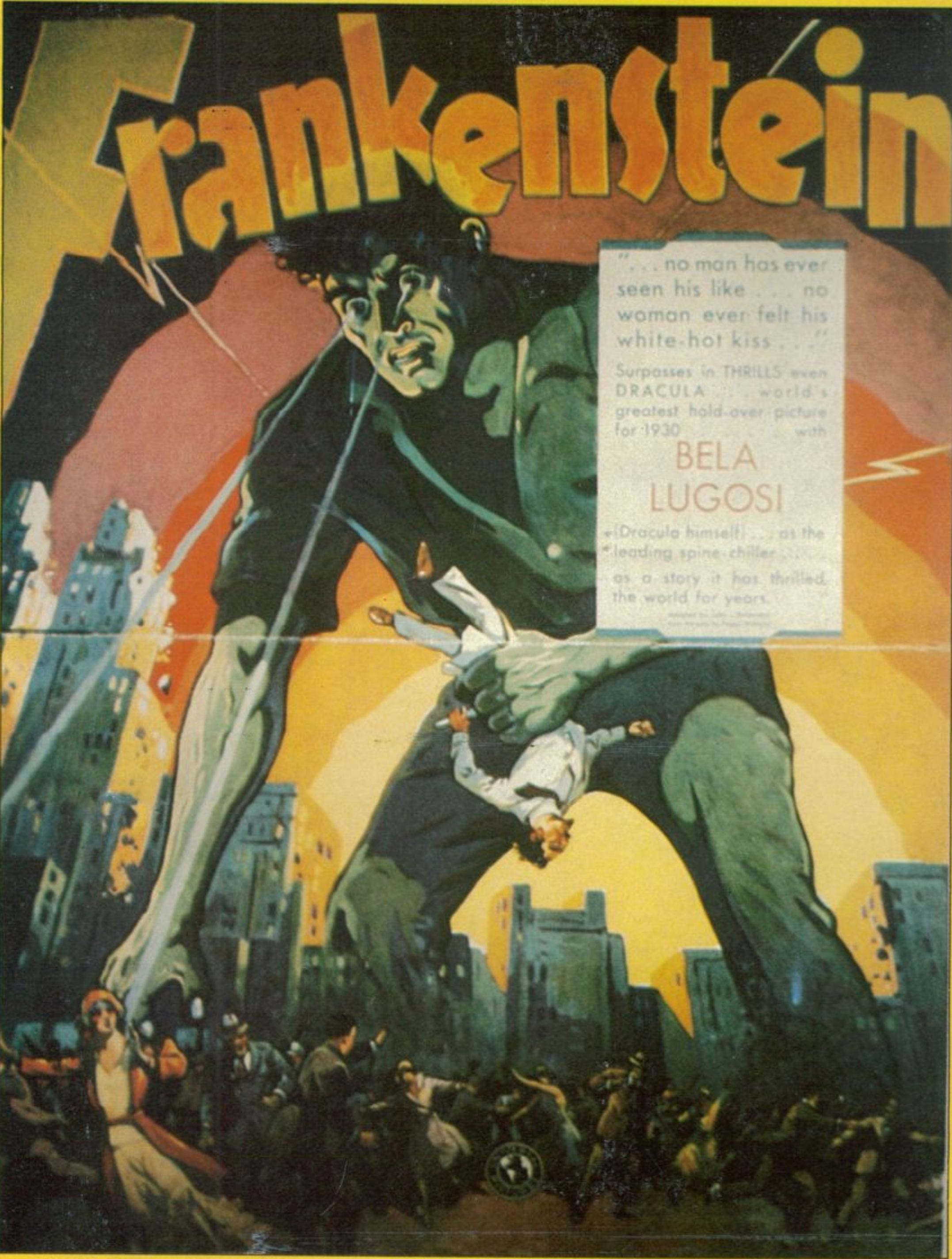
The Anti-matter Monster

Zeta Minor lies on the very edge of the universe where matter can safely exist with anti-matter. . . to a point. An expedition to the planet, from the Morestran empire, is all but slaughtered by a mysterious force leaving one half-crazed survivor. The Doctor answers the first expedition's distress call as does a second Morestran expedition led by a hostile and suspicious captain. Unknown to anyone, the anti-matter monster has boarded the Morestran spaceship and only the Doctor can save them, drive the monster back to Zeta Minor and undo the damage the presence of matter life forms on an anti-matter planet has caused.

The anti-matter monster first appears in 1975 serial by Louis Marks, "The Planet of Evil."

The goblin head of the Sontaran warrior Field Marshall Styre.

To remove the Dr. Who poster, carefully bend staples up, then slowly lift poster out.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The original poster for the Universal production of *Frankenstein*, nearly forgotten in the history of horror cinema, which designated Bela Lugosi as the star. The role, of course, later went to Karloff.

The Forgotten Frankenstein

By AL TAYLOR

Before Boris Karloff ever donned the nuts and bolts, Universal Pictures signed their resident vampire, Bela Lugosi, for the role. . . . Test footage was shot—and lost—under mysterious circumstances.

One of the horror film classics of all time is Universal Studios' 1931 retelling of Mary Shelley's *Frankenstein*. The harrowing tale of Dr. Frankenstein's attempt to recreate human life is well-known to anyone with even a passing interest in science fiction and/or American cinema.

A strong point of the film is Boris Karloff's fascinating and sympathetic portrayal of the doomed monster. Yet interestingly enough, Karloff was not the studio's first choice to play that role.

Bela Lugosi initially wanted no part of the Frankenstein creature character. A decade and a half after the original film he starred in *Frankenstein Meets the Wolfman*.

ALL PHOTOS: UNIVERSAL

Bela Lugosi as Frankenstein's monster attempts to do in Lon Chaney Jr. as hapless Larry Talbot, the Wolfman, in the Universal chiller *Frankenstein Meets the Wolfman.*

Lugosi added a sense of menance to the early Poe *Murders in the Rue Morgue.*

It was Hungarian actor Bela Lugosi, who eventually won fame as the vampire Dracula, who was first approached by the studio to act in *Frankenstein*.

Robert Florey, who has to his credit such films as *Magnificent Fraud* and *Desert Song*, was originally hired by Universal to adapt and direct Shelley's novel. He did so with Lugosi in mind.

"I first discussed the *Frankenstein* idea with Richard Schayer upon my return from Europe in 1931," explains Florey. "He was not certain that the Mary Wollstonecraft Godwin Shelley work was adaptable. Visualizing Lugosi, not as the monster, but as Doctor Frankenstein, I wrote a synopsis inspired by the author's story. Schayer agreed with my conception of the film and told me to go ahead with an extended and detailed adaption, adding that the front office would insist on Lugosi playing the part of the monster.

"As I finished the adaptation, my friend, Garrett Fort, was assigned to work with me on the first screenplay and to write the dialogue. Our effort pleased Schayer, and it was at that time that I directed the two-reel Lugosi test, in which the actor actually had little to do but wear Jack Pierce's makeup during the last two or three hundred feet of the test."

According to Florey, Lugosi was not at all happy about the role of the monster, and expressed his dissatisfaction during the experimental two-reeler.

"Jack Pierce, the makeup artist at Universal, had created the now-celebrated monster's makeup (my small contribution being the bolts and screws on both sides of the neck). As I was working with the other actors, during a time when the monster had not yet 'come to life,' Lugosi kept exclaiming, 'Enough is enough;' that he was not going to be a grunting, babbling idiot for anybody and that any tall extra could be the monster. 'I was a star in my country and will not be a scarecrow over here,' he said repeatedly."

It was during this period that the ap-

Karloff brought a dignified presence to Frankenstein's monster that Lugosi did not initially believe possible.

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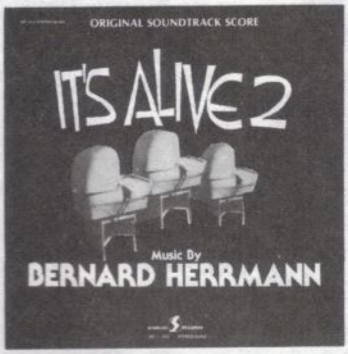

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About a year before Herrmann's death, he composed and conducted a moody, mysterious score for "It's Alive," an SF-horror tale of a monster mutant baby. The success of the film led to a sequel, and Herrmann's music was lovingly and respectfully reorchestrated and conducted by his dearl friend Laurie Johnson. It's not party music; it's a score for those who want to dim the lights, get into a dark mood, and listen carefully to some wonderful musical chords and effects, including bizarre instruments such as twin synthesizers. The score to "It's Alive 2" (complete on this record) will recall the entire range of Bernard Herrmann's golden years in film music. *Can be played in STEREO or QUAD (SQMatrix)*

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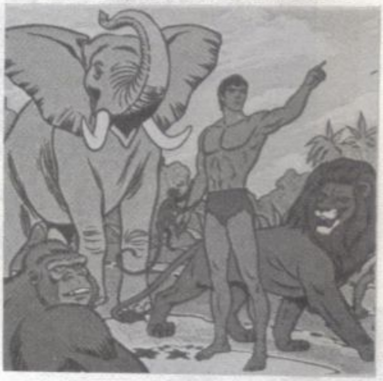

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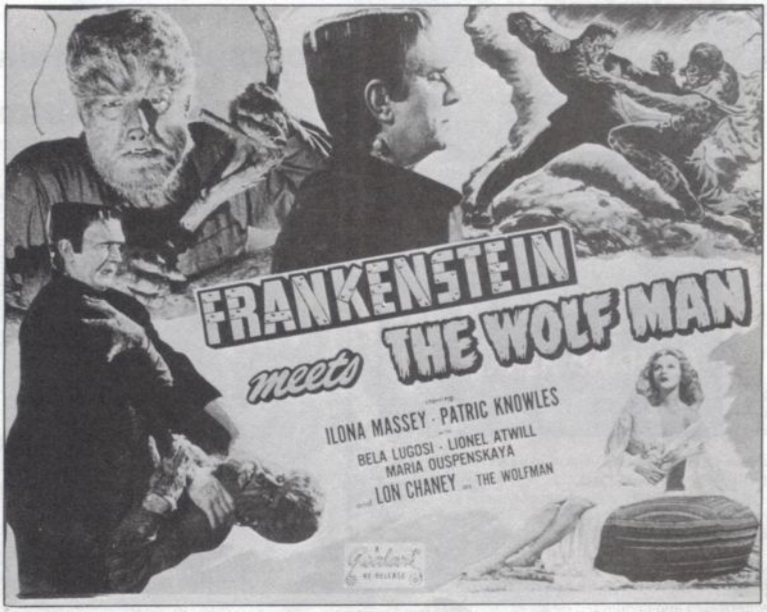

FRANKENSTEIN
meets
THE WOLF MAN
starring
ILONA MASSEY · PATRIC KNOWLES
with
BELA LUGOSI · LIONEL ATWILL
MARIA OUSPENSKAYA
and LON CHANEY as THE WOLFMAN
Realart
RE-RELEASE

PHOTOS: ©UNIVERSAL

Years after his initial refusal to portray Shelley's monstrous character, Lugosi, his career on the downslide, donned the scars for *Frankenstein Meets the Wolfman.*

pearance of the monster — as we now know him — was created and developed, a fact commonly denied by Universal Studios.

"Many things have been told and written about Jack Pierce working for three hours most evenings for three weeks while creating the makeup for Karloff as the monster," Florey says. "Pierce stated that, as soon as Karloff had been given the part, he hurried out and got Shelley's book, looking for a description of the monster (which had not been written).

"Jack Pierce indeed created the monster's makeup, but not for Karloff and not after reading the book. It didn't take him three and a half months to sketch his ideas, either. The makeup was invented by Pierce and designed for Bela Lugosi's test, and was identical to the one applied on the faces of the several candidates for the part making the test, Karloff included. Paul Ivano, the cameraman who photographed the Lugosi test, can testify that the Lugosi and Karloff monster makeups were similar. Someone had decided, perhaps for exploitation and publicity purposes, to forget about the Lugosi experiment and to advertise the creation of the Karloff-monster myth. It might be the reason for the mysterious disappearance of my two-reel, edited test which was never found nor seen by anyone again, and was probably destroyed."

The makeups for the two actors were, in fact, so similar that Florey had trouble at the time telling the two apart. To illustrate this, the director offers the following anecdote:

"At the time he was tested, I had seen Karloff, dressed as the monster, coming out of the makeup room on his way to the stage. Taking him for Lugosi, I said, 'So you changed your mind, Bela, and accepted the role?' But the wrong monster answered, 'I am not Lugosi—I am Boris Karloff.' "

As it developed, Robert Florey had little to do with the final version of *Frankenstein*. Universal not only completely dropped him from the project, substituting James Whale as director and using John Balderston's adaptation of a play by Peggy Webling, but also denied him any credit for the picture — the only exception being on foreign releases of the film, which credit Florey and Garrett Fort with authorship of the screenplay.

PHOTO: COURTESY R. FLOREY

Florey (left) and Boris Karloff on the set of Karloff's NBC series, *Thriller.*

However, while both Frankenstein and Dracula are now considered classics in their genre, the stars, Boris Karloff and Bela Lugosi, found themselves haunted by their appearances in these movies. Ironically, Lugosi, whom Florey describes as "a man of a laconic and taciturn nature, who was not happy with the kind of roles his appearance in *Dracula* obliged him to play later on," did indeed appear as the monster, in the 1943 picture, *Frankenstein Meets the Wolfman*. As for Karloff, he became totally typecast, and went on to achieve fame as Hollywood's foremost master of the horror film.

Lugosi and his son relax between takes on the *Frankenstein / Wolfman* interior set.

Frankenstein was not to be the last time Karloff and Florey worked together. Thirty years later, they were both involved in the television series *Thriller*. As the two friends discussed their careers, Karloff smiled and said, "Why didn't you and Dick Schayer choose another story instead of *Frankenstein* back in '31? Look what you did to me! I have been everything from a ghoul to a zombie to a mummy to what have you, and again today I am a mad doctor." He sobered and continued, "Financially, perhaps, my career has been a triumph, but artistically, not too varied or rewarding. Poor Bela—I understood him, he was a friend. . . ."

Robert Bloch

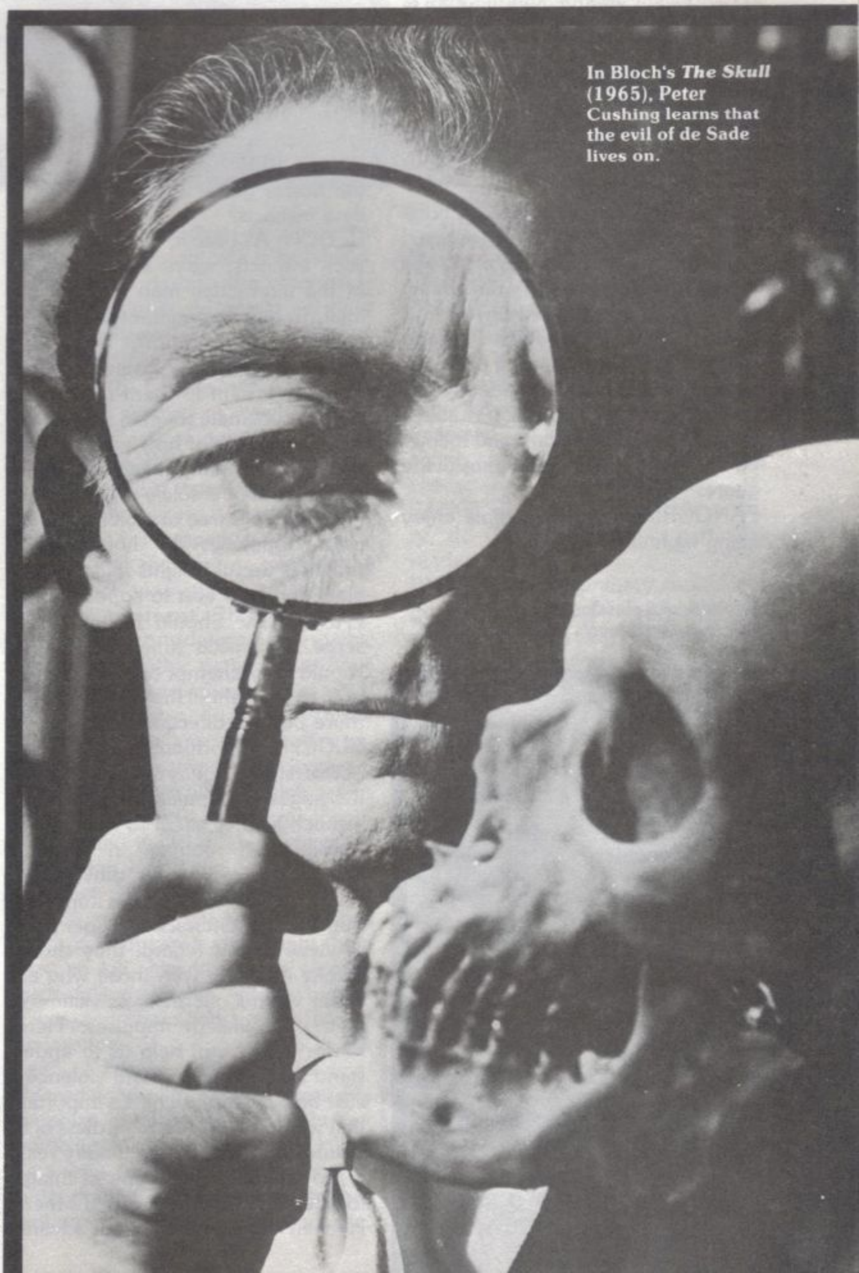
Psycho's author tells how he creates tales of horror.

By JEFFREY ELLIOT

Hailed by many as the "master of shock and horror," Robert Bloch is perhaps the best-known writer in the field today. The author of 40-odd books and more than 400 short stories, he has been closely associated with such memorable films as *Psycho, The Night Walker, Straightjacket, The Deadly Bees, Torture Garden, The House that Dripped Blood* and *Asylum.* Moreover, he has written countless scripts for television, many of which have been seen on *Thriller, Star Trek, Night Gallery* and *Alfred Hitchcock Presents.*

In the introduction to his latest book, *The Best of Robert Bloch,* science-fiction writer and editor Lester Del Rey attempts to capture the essence and spirit of this extraordinary writer, observing, "Robert Bloch has earned the reputation of being a total professional, one whose writing is always dependable and whose temperament is never tuned to mere temperamentality. In sum, Robert Bloch is a true professional in all aspects of the profession he chose. And he is also one of the best-loved human beings it has been my pleasure to know."

The following interview was conducted on a rainy afternoon at Bloch's picturesque hillside home in Los Angeles. There, surrounded by the mountain of books and memorabilia which adorn his handsome study, we discussed the author's rich and varied career, focusing on the dynamics of the horror genre itself. A bright, articulate and witty man, Bloch attempted to describe what makes a horror story "tick." The end result is a fasincating discussion of



In Bloch's *The Skull* (1965), Peter Cushing learns that the evil of de Sade lives on.

PHOTO © 1965 AMICUS FILMS

this little-understood genre, direct from the man who has specialized in producing shock, shivers and shudders since he sold his first story at the age of 17.

FANGORIA: What explains your interest in the horror genre?

BLOCH: I've been asked that question many times, and I think I've come up with at least a dozen different answers, ranging from an attempt to allay my own childish fears of death and the unknown, to much more complicated and pretentious notions of the world and how I fit into the scheme of things. Basically, I was a very impressionable kid. Horror traumatized me. So I followed the old adage, "If you can't lick 'em, join 'em." I began to explore what I feared. I looked behind-the-scenes at the mechanics and why it affected me.

FANGORIA: What did you read in those early days that provoked your interest in horror?

BLOCH: My parents placed a great value on books and ideas. When I learned to read, which was at the age of four, I was exposed to the writing of O. Henry, Mark Twain, Arthur Conan Doyle, Edgar Allan Poe and Morgan Robertson, among others. It was through Poe that I made my first contact with the horror field. Later, I went to the public library and followed up on my early explorations of the genre.

FANGORIA: Why do people enjoy being frightened?

Elements of a classic: Hitchcock's direction, Herrmann's music, Bloch's story.

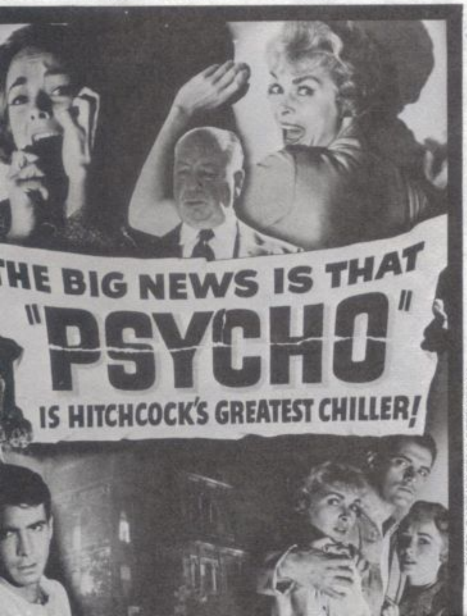


PHOTO: © 1960 UNIVERSAL INTERNATIONAL

BLOCH: I think it's aligned with the old Greek theory of carthasis; the notion that one could sit in a theater seat and be utterly terrified one moment, only to be completely reassured the next. People enjoy vicarious experience, the opportunity to flirt with imaginary terror, and then retreat into the safety of reality.

FANGORIA: Is there a point at which horror stories can become too real?

BLOCH: Yes, This is particularly true when they become graphic accounts, almost documentaries, of torture and mayhem. The problem is compounded when they are presented as a slice of life without a point of view. In such instances, the author is doing a great psychic disservice to the reader, either by frightening him out of his wits, or by gradually inuring him to human suffering.

FANGORIA: To what extent does the horror genre appeal to people's base instincts?

BLOCH: As I see it, all of us possess such instincts; we're all compounds of the intellectual man and the animal. In order to guarantee our own psychic preservation, we must acknowledge these instincts, either giving free vent to them or learning how to sublimate them in some fashion. Regardless of how we deal with them, I don't think it's realistic to pretend that man is solely a spiritual being, that he is free of violent tendencies. Hopefully, the horror genre provides useful insights into the problem and how best to cope with it.

FANGORIA: Should horror stories serve a didactic function; that is, should they attempt to teach people how to re-channel these instincts into more positive directions?

BLOCH: Unfortunately, so many horror stories today are suitable for the pages of *Popular Mechanics*, inasmuch as they seem to constitute a how-to-do-it course in vicious, sadistic crimes. On the other hand, horror stories can teach us important truths if they embrace a proper point of view. In this regard, they should invoke empathy with those who are either victims of cruelty or victims of their own violent impulses. Here, horror stories can help us to understand the rationale behind violence a little better. And I think it's important that we do so. All art, regardless of its nature, is an attempt to modify reality, to influence the shape of things, to affect the point of view of others. Heaven knows, many of our advances as well as our regressions can be traced to literary sources. Throughout history, our activities have been shaped by what we've been told, by what we've read and by what we've seen.

Joan Crawford and strange bedfellows in *Strait-Jacket* (1964). She played a reformed axe murderer.

FANGORIA: Are there subjects which are taboo when it comes to writing horror?

BLOCH: Nothing is taboo, except, perhaps, various modes of presentation. Because of our particular culture, there are certain subjects which are frowned upon—necrophilia, cannibalism, incest, pedophilia. These seem to be the big four taboos in our society. However, there are many cultures in which these subjects are by no means taboo.

FANGORIA: Do you get many of your plot ideas from real-life incidents?

BLOCH: The idea behind *Psycho* came from real life, but that's the only story I can think of. I sometimes get a point of view or a story entry, though, from a real-life incident, but not the plot or the characters.

FANGORIA: To what extent do you draw on history as a basis for your stories?

BLOCH: I've written from 75 to 100 stories which employ an historical frame of reference. Certain historical personages or periods seem to offer this little-understood genre, direct from the man who has specialized in producing shock, shivers and shudders since he sold his first story at the age of 17.

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FANGORIA: Do you ever feel queasy or uncomfortable in writing horror?

BLOCH: If I do, I'll throw away what I've written. I have a very naive and simplistic approach to what I do. I consider myself to be primarily a member of the audience, a fan of most entertainment forms. I can only write comfortably about something I wouldn't mind reading or viewing myself. I don't mind telling you, there are a number of films I've avoided seeing, precisely because they would make me queasy or uncomfortable. I don't particularly care for disembowelments or dismemberments on screen or even offscreen, for that matter. My criterion is simple. If something turns me off, I won't write about it. There are ways of handling this material without becoming too graphic. You can infer, you can suggest, you can evoke the emotion of horror in your reader without slamming him in the face with a blood-stained limb or entrail.

FANGORIA: Do you think there should be age limits set in terms of who can see and read horror?

BLOCH: I do not. First, it is impossible to do this by fiat or decree. Second, the source of any necessary censorship is in the home. The parents are the ones who should make the decision to turn off the TV tube or tune it to another channel. They are the ones who should determine what their child is ready to experience in reading or theatrical viewing. And each case is individual; what would destroy the composure of one five year old, might not have any significant effect on another. Each child is individual.

FANGORIA: From your point of view, can reading or viewing horror precipitate acts of violence or crime?

BLOCH: I think an individual is much more apt to be triggered off by reality, whether that reality takes the form of a newspaper account of some mass murder, or whether he views such violent activity within his own environment. Throughout history, mass murderers, sociopathic and psychopathic personalities have commmited barbarous crimes without any known connection with the horror genre whatsoever. I often remind people who posit this explanation that in our culture, which seems to be turning more and more violent, we began, in 1940, by setting up something called the Selective Service Act. Here, we deliberately, by decree, took our young men, placed them in boot camp and taught them how to kill. Moreover, we glorifed such killing, made heroes out of killers and continued to indoctrinate generations of young people in the "art" of killing. Sadly, it's not considered politically or socially desirable to point out that we've taught our youth to accept the notion of killing as a way of life. It's much easier to point the finger at someone who has written a book or a play and say, "He's the culprit. He's the one who's filling our children's heads with all sorts of bad ideas." In truth, the popular acceptance of violence is a product of our historical experience. Our society is geared either to war or a state of readiness. This is a far more significant factor in creating and perpetuating violence than anything that someone could ever write or put on the screen.

FANGFORIA: What makes a horror story believable?

BLOCH: There are two factors. First, it's necessary to bring about what is called the "willing suspension of disbelief," by carefully establishing a logical framework for the story. For example, if a writer employs a supernatural device, then it's imperative that he make that device as convincing as possible. Second, it's necessary to develop credible characters with whom the average reader will identify and, hopefully, empathize.

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FANGORIA: When you write a story, do you do so with a particular reader in mind?

BLOCH: I'm my primary audience. I do attempt, though, to analyze the audience I'm trying to reach. Of course, this depends on the readership of each particular magazine. There is no stereotype of an "average reader."

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PHOTO: © 1965 SCREEN GEMS, INC.

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FANGORIA: Based on your experience, are there "sure-fire" plots in the horror field; that is, plots that work over and over again?

BLOCH: Yes. But I try not to think about that subject. Again, I approach my work as a fan or a member of the audience. Because I take this view, I've never read books on how to write, on the 37 major plots, or the various literary gimmicks. Since I've had no formal education beyond high school, I don't really know what the secrets of good plotting may be.

FANGORIA: Why is the horror genre so frowned upon by the literary establishment?

BLOCH: I suppose it's because we encounter it in our earliest childhood, primarily in the form of fairy tales. As a result, it's associated with the tastes and interests of children. Unfortunately, people in the literary field view fantasy as a childish aberration. They feel uncomfortable praising something which might be viewed as unsophisticated. It's much easier to praise what is seen as "realistic." Actually, we often label and categorize without much thought. We talk about "reality" without stopping to examine it. Look at the number of people who drive around in sports cars who will never drive in a rally. Or all the people who wear bushjackets who will never go on safari. No one questions the "reality" of this behavior. It's accepted as normal. And yet, it's fantasy, it's make-believe. It's "let's-dress-up-and-pretend."

FANGORIA: Is horror any less despised today than it was when you began your career?

BLOCH: If so, it's for one major reason—"commercialism." People have found out that horror can and does make money. As a result, some of the biggest "grossers" cater to audiences in ways that I don't particularly like. However, once publishers and producers discovered that they could exploit this sort of material for substantial profits, it became more acceptable.

FANGORIA: Are you concerned in your writing that good triumph over evil?

BLOCH: I'm primarily concerned with making a distinction between good and evil and, in passing, making a personal statement, which I don't expect others to necessarily accept. As a writer, though, I think it's important to espouse a particular point of view. To depict something without expressing a personal opinion is mere reporting, and refusal to take a stand is an admission of irresponsibility for one's own acts. This same attitude plagues the scientific community. They will invent weapons capable of spreading wholesale death and destruction, only to turn their backs and say, "We just did our job. It's up to the government or military to decide how these things are used." To me, this is the precise attitude which characterized the Inquisition. As you know, the Inquisition never burned or tortured anyone. Upon passing sentence, they turned their victims over to the secular arm—to the duly constituted authorities—who then carried out the sentence. They could claim, therefore, that they weren't responsible for what ensued. It was a nice "cop-out," as we Spaniards would say. I have my own view of right and wrong. I don't always have good triumph over evil, because that's not what always happens in real life. However, in the totality of my work, I'm sensitive regarding this point, particularly in novel-length material.

FANGORIA: Are you any less frightened in real life, having written about all sorts of harrowing incidents?

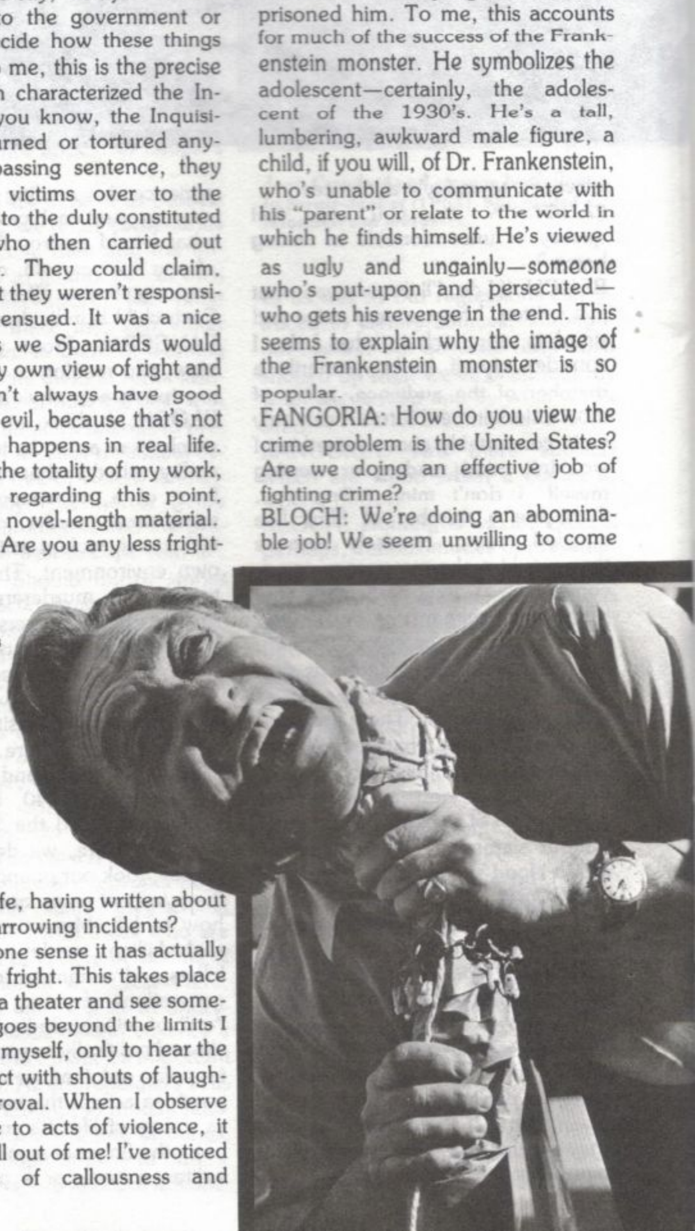
BLOCH: In one sense it has actually increased my fright. This takes place when I enter a theater and see something which goes beyond the limits I would set for myself, only to hear the audience react with shouts of laughter and approval. When I observe this response to acts of violence, it scares the hell out of me! I've noticed this attitude of callousness and sadistic glee on the part of many individuals. I don't blame it on the material per se, but on the social climate which encourages it.

FANGORIA: Why do people tend to hero-worship the villainous characters who are portrayed in books and films?

BLOCH: Many young people, in particular, feel that they are oppressed by authority, whether it be parental, educational, or governmental. Their resentment takes the form of fantasizing the destruction of authority figures. They can do this, in a vicarious sense, when a "monster" is unleashed on society. They identify with this character and his escape from the authority figures who imprisoned him. To me, this accounts for much of the success of the Frankenstein monster. He symbolizes the adolescent—certainly, the adolescent of the 1930's. He's a tall, lumbering, awkward male figure, a child, if you will, of Dr. Frankenstein, who's unable to communicate with his "parent" or relate to the world in which he finds himself. He's viewed as ugly and ungainly—someone who's put-upon and persecuted—who gets his revenge in the end. This seems to explain why the image of the Frankenstein monster is so popular.

FANGORIA: How do you view the crime problem is the United States? Are we doing an effective job of fighting crime?

BLOCH: We're doing an abominable job! We seem unwilling to come



Richard Todd attacked by his murdered wife in *Asylum* (1972), one of several successful "anthology" films scripted by Bloch in the early 70s.

PHOTO © 1965 UNIVERSAL INTERNATIONAL

Robert Taylor and Hayden Rorke in Bloch's *The Night Walker* (1964).

to grips with reality. There is today a hesitancy on the part of many political figures to offend their constituencies. This is also true of the so-called "military-industrial complex," which is afraid to offend any part of the consumer community. I was brought up at a time and in a social milieu where I was intimately familiar with what we term "ethnic minorities." Indeed, the high school I attended had 37 nationalities. My mother was a social worker. She worked with immigrant groups in a settlement house, which was located in a primarily black neighborhood, even though most of the people with whom she worked were of Middle European stock. As a result, I came to know people of many divergent cultures—their attitudes, values, life styles, etc. Moreover, I grew up during the height of the Depression. It was a time when 20 percent of the active working population was unemployed. And there was no organized welfare effort. At the same time, our motion-picture theaters depicted an endless stream of gangsters and villains, who made a career out of crime. But in real life, though, we had far less crime than today. Young people had no money, no jobs, no cars, no anything. And yet, there wasn't the despair, the reliance on drugs, the endless muggings, the murders and violence rationalized today as the result of social injustice and deprivation. Our problem today stems from the permissive social environment. When I was young, parents exercised control over their children. The schools exercised control over the students. And the courts exercised control over the criminals. Moreover, the young people were expected to assume responsibility for the conduct of their lives. Phrases that were respected then—a good father, a good husband, a good provider, a good mother, a good homemaker—are laughed at today. We had more poverty and more ignorance in those days, but less irresponsibility, less permissiveness, less tolerance of anti-social behavior.

FANGORIA: Are you a proponent of the death sentence?

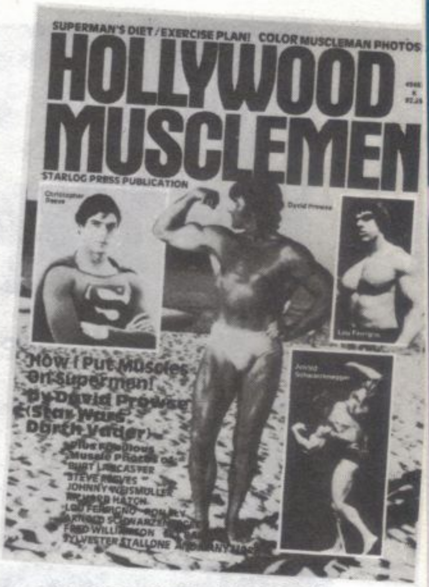
BLOCH: I feel that capital punishment is a necessary evil, not because it serves as a deterrent, but because it eliminates the opportunity for a major criminal to repeat his crime. As I see it, the future will become increasingly bleak unless we take steps to eliminate these individuals from our society.

FANGORIA: What do you think of modern-day cults, such as devil-worship?

BLOCH: I'm greatly alarmed by their existence. They're symptomatic of our distrust of our own culture and our unwillingness to come to grips with reality. We seek solutions elsewhere, embrace new cosmologies, invent traditional values. In the end, though, labels are not solutions.

FANGORIA: Finally, are you ever amused when people remark that you're nothing like the bizarre characters you write about?

BLOCH: Really, I've come to expect this reaction. The stereotype of the horror writer is widespread. In truth, we're pretty much like the rest of society. Unfortunately, the public still pictures horror writers as either "whackos" or "hard-drinking, two-fisted realists" who pump out books for a fast buck. Hopefully, I don't seem to fit either of these two categories. I'm just a plain, ordinary guy who likes to scare the hell out of people. ■



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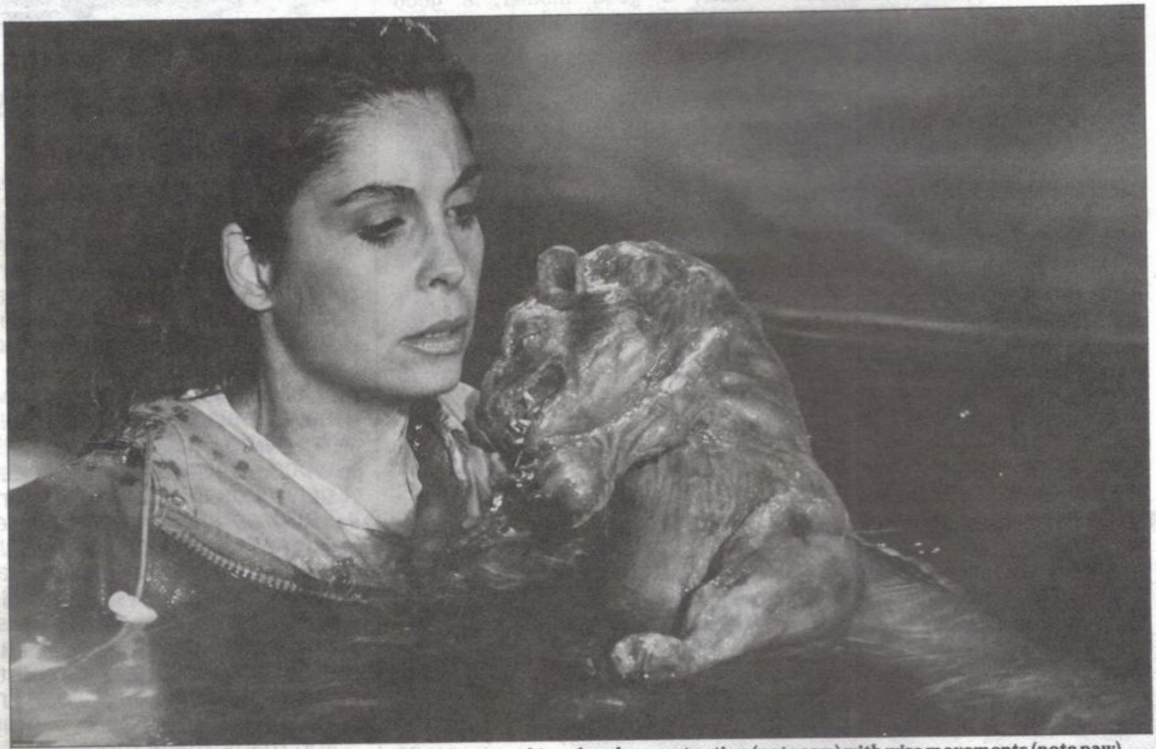
Prophecy:

The New Breed of Monsters

Mechanical technology and human strength combine to bring Prophecy's *monsters to life.*

By JOE BONHAM



***Prophecy*'s baby mutant, designed at Burman Studios, combines hand-puppet action (note arm) with wire movements (note paw).**

ALL PHOTOS: © 979 PARAMOUNT

Prophecy has put the bite back in monster movies. The ecologically inspired horror film currently grossing millions, both in dollars and moviegoers, concerns the effects of chemical poisoning in an enclosed environment. Once the poison enters the food chain, a lot of strange things happen to the local animals. They mutate and grow to gigantic proportions.

The film's hero, Environmental Protection Agency official Robert Vern (Robert Foxworth) and his wife (Talia Shire), are pursued through the Maine timberlands by the Queen Kong of the mutants—a bear-thing nearly 20 feet tall. The bear is in search of her mutant offspring, an armful being carried around the forest by the Verns for not-so-safekeeping.

The real stars of the film are, of course, the monstrous mother-and-daughter act. The mutated cub, seen for most of the picture, was designed and constructed by Tom Burman's studio with the able assistance of Jack Shafton. The Burman group unleashed the other-wordly visage of *The Manitou* on monster fans a year or so ago.

The cub is part mechanical and part puppet. Its facial designs are manipulated by both standard hand-puppet procedures and wires: a marionette-meets-the-muppets design. In certain scenes, when a full body shot of the cub is called for, a mechanized, thrashing body makes an appearance.

For mother, a similar approach was developed that combined both live-action and mechanical effects. A bear suit of the monstrous variety

Above: Actor in mother mutant suit takes a breather as Indian extra receives direction on how to combat the beastly foe.

Robert Foxworth carefully examines the injured baby bear mutant.

was designed and built. Instead of using musclebound stuntmen to portray the full-sized bear, however, director John Frankenheimer recruited a few ballet dancers and mimes to give the giant a powerful, yet graceful movement. Its actions were choreographed to the *n*th degree, leaving no movement to chance. Adding to its grace is the fact that the creature was photographed with a speeded-up camera. Thus, the movements in the final film are in lumbering, slow motion.

The creature's mutated head was filled with special air pockets that allowed every small nuance, every nerve, every muscle of its face to seemingly come alive on screen. These air pockets were alternatively filled and depleted by computer control during the creature's various periods of rage. Its cheeks bellowed, its eyes rolled, its lips twitched manacingly as the cameras rolled. The finished creature is both a mixture of outright horror and spectacular subtlety, as fascinating as it is gruesome.

Although referred to as a "monster movie," the technical expertise used in bringing the film's mutants to the screen proves that there's a new breed of monster afoot, one that is leagues ahead of its 1950s foam-rubber counterpart. Can anyone imagine ballet dancers leaping their way through *I Was a Teenage Frankenstein* or *The Hideous Sun Demon?*

Madonna and monster: Talia Shire cradles the baby creature during *Prophecy*'s final chase.

Robert Foxworth attempts to do in the rampaging monster as the creature tears apart Foxworth's cabin-retreat. Note the detailed mutant makeup.

Phantasm

(continued from page 10)

of the alien world that lies beyond it. The planet itself, seemingly a desolate terrain stretching out to a distant horizon, is actually the sloping side of a California dam. Shooting the side of the dam with a wide-angle lens magically changed the rock wall into a vast stony plain, populated by 30 children costumed as dwarfs. Many of the most distant figures in this scene are actually cardboard cut-outs!

Another stationary matte, straight along the top of the dam's wall, allowed the insertion of the alien world's vibrant red sky. The sky itself was shot inside the warehouse that doubled as Coscarelli's studio for the duration of the film. One wall of the warehouse was painted red, and a machine was set up to circulate smoke along that wall. The white smoke was lit with irridescent red studio lights, providing an eerie, shifting red-on-red effect. In the shots where Mike appears to be suspended in the middle of the alien sky, he is not supported by any wires or harness—he is actually "suspended" between leaps from a trampoline. Mike's acrobatics were filmed at high-speed for a slow-motion effect, and the film was edited for a convincing portrayal of free-fall.

The sequence in which the Tall Man is pursuing Mike and telepathically blasts a door from its hinges required as much muscle as inventiveness to be produced on film. "We originally tried ropes, just pulling the door out, but it wasn't very effective. The way we did it, Paul Pepperman put some straps onto the door, and stood behind the door holding the straps. The door was unhinged, so that, on cue, Paul could just run as fast as he could across the set, finally landing on his back with the door over him. He was wearing a helmet and was thoroughly padded to avoid injury."

Mike discovers something creepy in his hair.

As the time approached to film the "bug" sequence, Coscarelli and crew began their search for the appropriate creepy-crawly creature. "We had the assistance of an entymologist from the Los Angeles Museum of Natural History," recalls the director. "He showed us all the ugliest bugs he had—and he had millions of them. But none of them were really big enough for us to motorize. I went out and found a store-bought model bug and built it. It had the perfect walk, but it didn't look so good. At the time, I had some misgivings about the look of it. I thought it was a little too cute, and I was really getting down on the production designer over that. After some early screenings, I asked some people what they thought of that bug scene—I was considering cutting the bug out altogether—but it turned out to be one of the most frightening

The Tall Man, about to hurtle to his doom. The "bottomless pit" is actually only a few feet deep.

ALL PHOTOS: © 1979 AVCO EMBASSY PICTURES AND NEW BREED PRODUCTIONS

Bill Thornbury, as Jody, about to encounter The Tall Man.

scenes in the picture."

One of Coscarelli's worries over the picture was that some people might find too much visual similiarity between the hooded dwarfs and the Jawas creatures in *Star Wars*. "We first started shooting in April of 1977—about a month before *Star Wars* came out—and one of the first scenes filmed was of a dwarf jumping on Mike's back. A few weeks later, somebody comes in and says, 'Hey, I just saw that new science-fiction picture, and they've got a thing in there that looks just like one of your dwarfs.' Now, somebody just told me they've got yellow blood in *Alien*."

Jody makes a surprising discovery.

But despite the coincidental and intentional references to other films that *Phantasm* contains, it is one-of-a-kind in its conception and execution. Which leads one to wonder what's next for the young director.

"Well, I'd like to make a big science-fiction picture . . . or another horror picture . . . but what I really *don't* want is to be stereotyped. I've already been approached with some properties, mostly in the horror field. I realize that where I can improve most is in my writing, but the scripts I've seen lately are mostly just uncreative junk."

Though Avco-Embassy Pictures is pressing for a *Phantasm* sequel, Coscarelli is reluctant, due to his drive to conquer new fields, though he may serve in a supervisory capacity over another director and screenwriter. A project more dear to his heart is a script, now half-completed, concerning a prehistoric warrior faced with powerful wizardry. Though Coscarelli claims it will have some interesting differences from what is usually expected in the sword-and-sorcery field, the details must be kept under wraps, for obvious reasons. If the major studios react properly to the completed script, it will be the first of his pictures to be done on a lavish studio budget.

And just imagine, if you can, what he could do with that!

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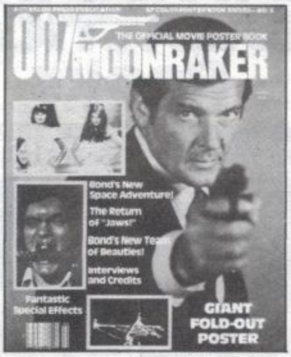
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Matheson

(continued from page 29)

Usher on a double bill with *Psycho* all that summer. That was something."

House of Usher quickly led to a whole string of Matheson/Corman/Poe productions, each as successful as the last—*Pit and the Pendulum* (1961), *Tales of Terror* (1962) and *The Raven* (1963). *The Raven* is a tongue-in-cheek romp centered around a trio of sorcerers, played by Boris Karloff, Peter Lorre and Vincent Price, and remains a particularly pleasant experience for Matheson.

"*The Raven* was great, great fun," Matheson says. "Peter Lorre had a lot to do with that. He never really followed my script, you know, but he was such a charming man. He would wing lines and bits of business all over the set. Almost anybody else who had done that I would have been mad at, but you just couldn't be mad at Lorre. He was such a pleasant person. And Karloff was delightful, as was Hazel Court, who played Price's wife. She's a gorgeous woman, and a very good actress. And Vincent Price? Vincent Price is one of the nicest men in the business. A true gentleman."

When asked to recount his working experience with Roger Corman, a man who has become one of the greatest cult figures in fantastic cinema, Matheson pauses for a moment, and then answers. "As a director, Corman was always very efficient and pleasant. We got along very well together. I don't think he was a film director in the sense that he dealt with actors, though. Actors would ask Roger questions and he would say something like, 'Do whatever you want,' which worked out all right when you had these old pros who would do what they wanted to do anyway. But there were a lot of young people in those films who couldn't act very well, and a different director might have helped them a bit more. Corman was a camera director, a visual director. He was very good at that."

Though the mid-60s brought Matheson to yet another career—as a television scriptwriter—he continued writing filmscripts as well. In *Die! Die! My Darling,* a histrionic Tallulah Bankhead plays a religious fanatic who seeks vengeance against Stephanie Powers *(The Girl from U.N.C.L.E.)* for the death of her son. *The Devil's Bride* is a fine adaptation of *The Devil Rides Out* by British novelist Dennis Wheatley, directed by Hammer Films' finest director, Terence Fisher. Christopher Lee stars as a man in battle with a profoundly evil Satan worshiper, and the film incorporates several authentic Satanic rituals.

One of the greatest disappointments in Matheson's film career is closely related to one of his greatest literary triumphs—the various film incarnations of his classic novel *I Am Legend.*

"*I Am Legend* was originally to be made by Hammer Films in the late 1950s," he recalls, "so I went over to England and wrote a script for them—which the censor subsequently scuttled as being 'too violent.' I've never been able to understand that, especially in light of some of the bloody things Hammer was doing then. In any event, the property was then sold to an independent producer called Robert Lippert. Lippert subsequently met with me and told me that he was going to get Fritz Lang *(Metropolis)* to direct. And I was so excited! I rewrote the script, and it was really great; it was *I Am Legend* right down to the teeth. But then...well, this producer turned around and hired some guy, who I won't name, for a rewrite. And this fellow just tore the hell out of it. I hated it so much I put my pen-name, Logan Swanson—who has really written some insufferable garbage—on it. Then, to make matters worse, instead of Lang they hired a director named Sidney Salkow to do it. They also hired Vincent Price for the lead. Now, Price is a fine actor, but he was all wrong for that part. In the end they even went to Italy to shoot it. It was a very depressing experience. They haven't done *I Am Legend* yet, as far as I'm concerned."

Be that as it may, the new decade of the 1970s was soon to surpass anything Matheson had yet encountered in the way of positive success.

Next Issue—Matheson discusses his scripts for television, including his work for Rod Serling's *The Twilight Zone,* and his script for the Steven Spielberg telefilm *Duel.* Plus a complete guide to the film and TV scripts of Richard Matheson, from *The Incredible Shrinking Man* to the forthcoming Universal picture, *Somewhere in Time.*

Mars Attacks the World

Behind-the-scenes on George Pal's 1953 SF classic… The War of the Worlds.

By AL TAYLOR

It was in 1953 that the Martians first landed on Earth. Doomed by the diminishing atmosphere and falling temperatures on their own planet, they coveted the rich atmosphere and fertile fields of our planet. It was in California that the terror initially struck. A huge, flaming projectile crashlands near the town of Linda Rosa, a rural village in the middle of a popular vacation area.

Among those who witness this unusual event from afar are Clayton Forrester, a young scientist on a fishing trip in the vicinity, and Sylvia Van Buren, an attractive young science teacher. Forrester and Van Buren are destined to become one the best-known pairs of heroic characters ever captured on film in the science-fiction genre. Their terrifying experiences will cause nightmares for millions as they become leaders of the Earth force in George Pal's classic *The War of the Worlds*.

Clayton (Gene Barry) and Sylvia (Ann Robinson) meet at the "meteor" site outside town. Later, during a celebration, the meteor reveals its true identity. Its top unscrews and a death ray zaps all human life nearby. Martians emerge and work during the night. Soon, a fleet of flying Martian war machines is assembled, machines equipped with an eye-like scanner capable of turning everything in its path to ashes.

Word reaches Linda Rosa that similar objects have landed in other parts of the world and the machines are begining to systematically wipe out humanity. The war of the worlds has begun.

Marines from nearby El Toro Base are called into action. The Civil

TEXT: © 1979 AL TAYLOR

ALL PHOTOS: © MGM

Defense is alerted. However, tanks, machine guns, bazookas, mortars and even the A-bomb are ineffectual against the Martian death machines. Panic grips the world. In Los Angeles, a group of scientists, caught in the midst of a citywide riot, prepares to evacuate to the mountains to try to tackle the problem. Caught up in the melee, Forrester and Sylvia are marooned in a sea of smoldering buildings and bodies. The Martians have begun their assault on L.A.

Then, when all seems lost, a miracle occurs. The Martians, who are invincible to all weaponry, suddenly collapse. Martian war machines all over the world drop to the ground. The voice of Sir Cedric Hardwicke explains why:

"The Martians had no resistance to the bacteria in our atmosphere to which we have long since become immune. Once they had breathed our air, germs which no longer affect us began to kill them. The end came swiftly. After all that men could do had failed, the Martians were destroyed and humanity was saved by the littlest thing which God, in His wisdom, had put upon this Earth."

With the bells pealing and heavenly choirs resounding above the ruins of Los Angeles, *The War of the Worlds* sputtered to a close, taking its place immediately in the cinematic science-fiction hall of fame.

The War of the Worlds, was George Pal's spectacular follow-up to his moneymaking *When Worlds Collide*. While working at Paramount, Pal discovered that the studio had owned the movie rights since the 1920s when Cecil B. DeMille purchased them from author H.G. Wells. Pal was captivated by the original book, a novel which chronicled a Martian invasion taking place in England, circa 1898.

He decided on an update, shifting the location from England to California of the 1950s. He was aware that the project had been attempted as a period piece on the screen several times and had failed to get off the ground. Pal decided that the logical and successful way to take on the massive novel was through modernization and careful planning.

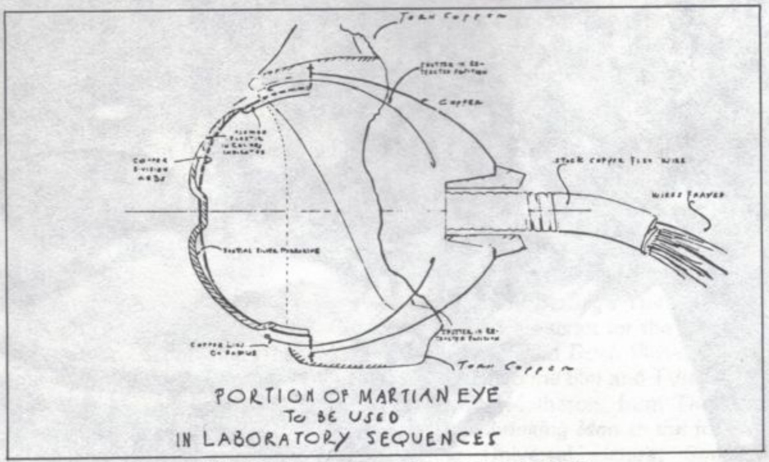
While Barre London was finishing the updated screenplay and before shooting ever got under way, more than 1,000 sketches were prepared by Unit Art Director Albert Nozaki, under the supervision of Art Director Hal Pereira, both working closely with Director Byron Haskin. Pal liked the original Wells book's illustrations of the Martians' war machines... towering devices marching on three stilt legs. However, for his film, he felt that they should be a bit more modern in appearance. Gordon Jennings, who handled the special photographic effects, was asked by Pal to prepare a prototype model, having decided to give the war machines "pillars of electricity." Jennings and his crew worked over a month before Pal's request saw fruition—a working model. Three war machines were first constructed, manta-ray shaped, approximately 42 inches in diameter, out of copper to give the desired reddish color we associate with Mars.

George Pal actually wished he had never seen the stilt-like leg illustrations at all! It would have saved everyone a lot of grief. It seemed the original plan was to utilize a high-voltage electrical discharge of about one million volts fed down the legs from wires suspended from overhead rigging on the sound stage. To force the sparks down the legs, a high-velocity blower was used. Under controlled conditions, tests were made on their special-effects stage and they were tremendous. Pal was delighted, but there was one big problem. Sparks could have easily jumped to damp dust, metal, dirt, whatever, killing someone or even causing a studio conflagration. Although a great deal of work went into this concept, it was reluctantly given up as hopeless.

In quest of a safer alternative, one was devised which had the war machines upheld on semi-transparent beams of "force." An optical printer later superimposed this effect on the film.

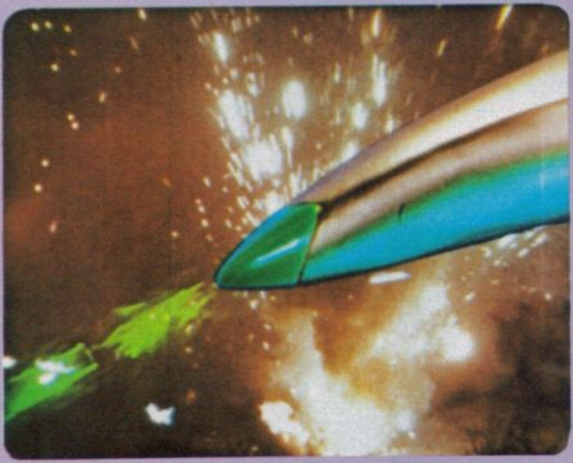
Despite the war machines' lack of fiery legs, the tear-drop shaped models were beautifully designed and were extremely convincing in the film. Fifteen wires supported each war machine; unfortunately, careful inspection reveals them occasionally. The wires had to not only support the models but supply them with electricity and electronic signals which controlled the snake-like head that contained the heat ray. The snake-like appendage and heat ray, designed by Jennings, was constructed with a red plastic tip behind which was an incandescent bulb and miniature fan. The purpose of the fan, mounted in front of the globe, was to alternatively block and pass light to the red tip as it revolved. The final result is an ominous, pulsating effect—a strobe light, which, when added to the ticking soundtrack, made the whole effect work. Burning welding wire created the death-ray emanating from the war machines. As the wire melted, a blow torch positioned behind blew sparks out of the machines.

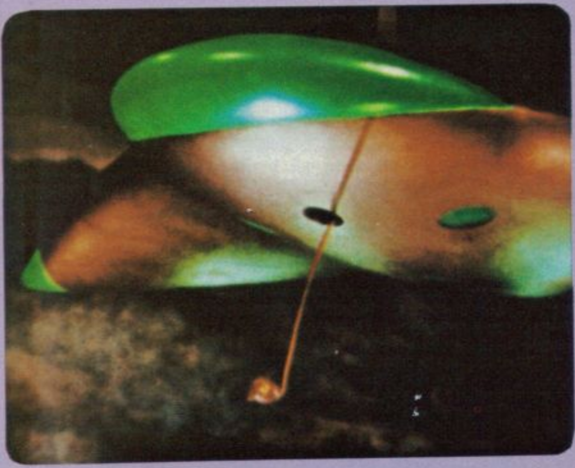
The mass destruction created by the war machines took a great deal of time-consuming care in preparation and construction, especially the miniature section of Los Angeles for the film's spine-tingling finale. At the time of the movie's premiere, George Pal was quoted as saying, "Miniatures are becoming a worse headache with each picture that is made. I've learned that even bobby-soxers can spot them in most films these days. As a result, we built miniatures more carefully than ever



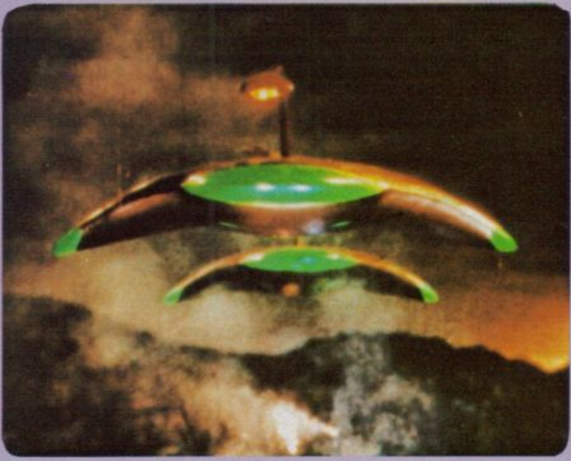
A diagram of the eye of the Martian war machine, as shown at left.

Above: The deadly Martian death ray atop the war machine. Bottom: The hideous war machine eye, in the farmhouse scene.





Above: The Martian war machines deal out destruction around the globe. On the top of the page, the machine's fins fire a deadly ray. Middle: A machine on the prowl. Bottom: Paris destroyed.



Top of page: A startled Martian recoils from the presence of Gene Barry. Middle of page: A group of soldiers is hit by a disintegration ray. Bottom of page: The Martians roam the hills.

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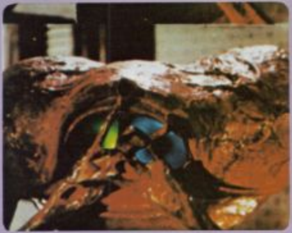
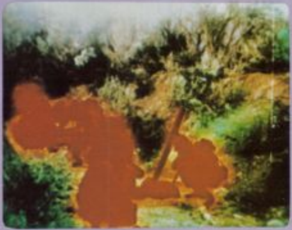
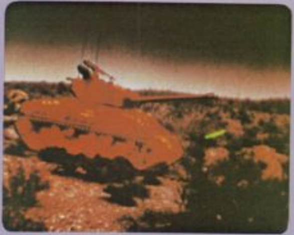




Top of page: A startled Martian recoils from the presence of Gene Barry. Middle of page: A group of soldiers is hit by a disintegration ray. Bottom of page: The Martians roam the hills.



Top two photos: A U.S. tank is fired up by the Martian menaces and, subsequently, evaporates. Bottom of page: The machines spread destruction throughout downtown Los Angeles.

before. We strove for life-like authenticity by making them larger." The Los Angeles City Hall, shown being destroyed by a war machine, was eight feet tall. It was blown up with small charges of dynamite by Jennings and his team.

Combining live action in the Los Angles scenes with the special effects took some real magic. Pal describes some of the procedure: "We photographed a street on our back lot and with this we matched four or five Ektrachrome still shots of Bunker Hill in downtown Los Angeles. These were photographed on Technicolor film. A hand-painted matte, done on an 8" x 10" blow-up then reduced to regulation 35mm film frame size, of the sky, background, flame effects and the Martian war machines was then matched with the live action. This was accomplished in the optical department with large, expensive, custom-built optical printers under the direction of Paul Lerpae, a veteran in the business. Altogether, for *War of the Worlds*, the optical department matte-painted between three and four thousand celluloid frames for us. In one brief flash in the picture an army colonel was disintegrated by a war machine. It took exactly 144 mattes of his inked-in figure to accomplish the illusion."

Another awe-inspiring scene shows the attempt by the Army to stop the Martians by dropping an atomic bomb on them. The bomb is dropped, but to no avail—the war machines are untouched, secure within their force-fields. For the "force-field" effect, Jennings and his crew came up with a clear plastic bubble about five feet in diameter. First, the camera shot the scene of the war machines alone on the set, then the bubble was photographed and later super-imposed over the machine with the custom-built optical printer. Thus, the now-infamous, indistinct "shell" effect, which appeared to flicker around the war machines, was achieved.

Several pounds of flash powder were required for the atomic bomb sequence. The stunt was engineered right inside the Paramount studio by their explosive expert—81 years old at the time—Walter Hoffman. Hoffman created the mushroom cloud by exploding a drum full of colored powders on top of an air-tight metal drum filled with an explosive gas.

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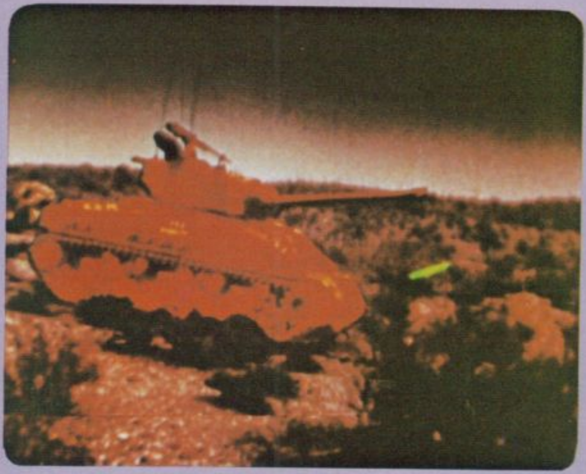

Top two photos: A U.S. tank is fired up by the Martian menaces and, subsequently, evaporates. Bottom of page: The machines spread destruction throughout downtown Los Angeles.

before. We strove for life-like authenticity by making them larger." The Los Angeles City Hall, shown being destroyed by a war machine, was eight feet tall. It was blown up with small charges of dynamite by Jennings and his team.

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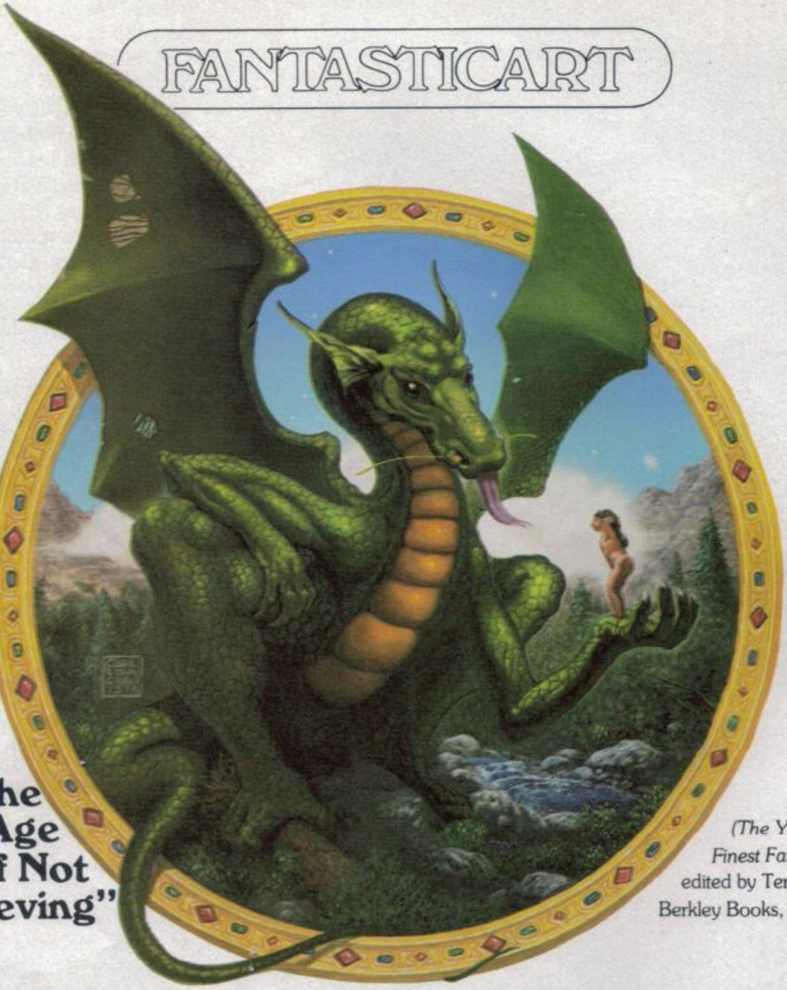


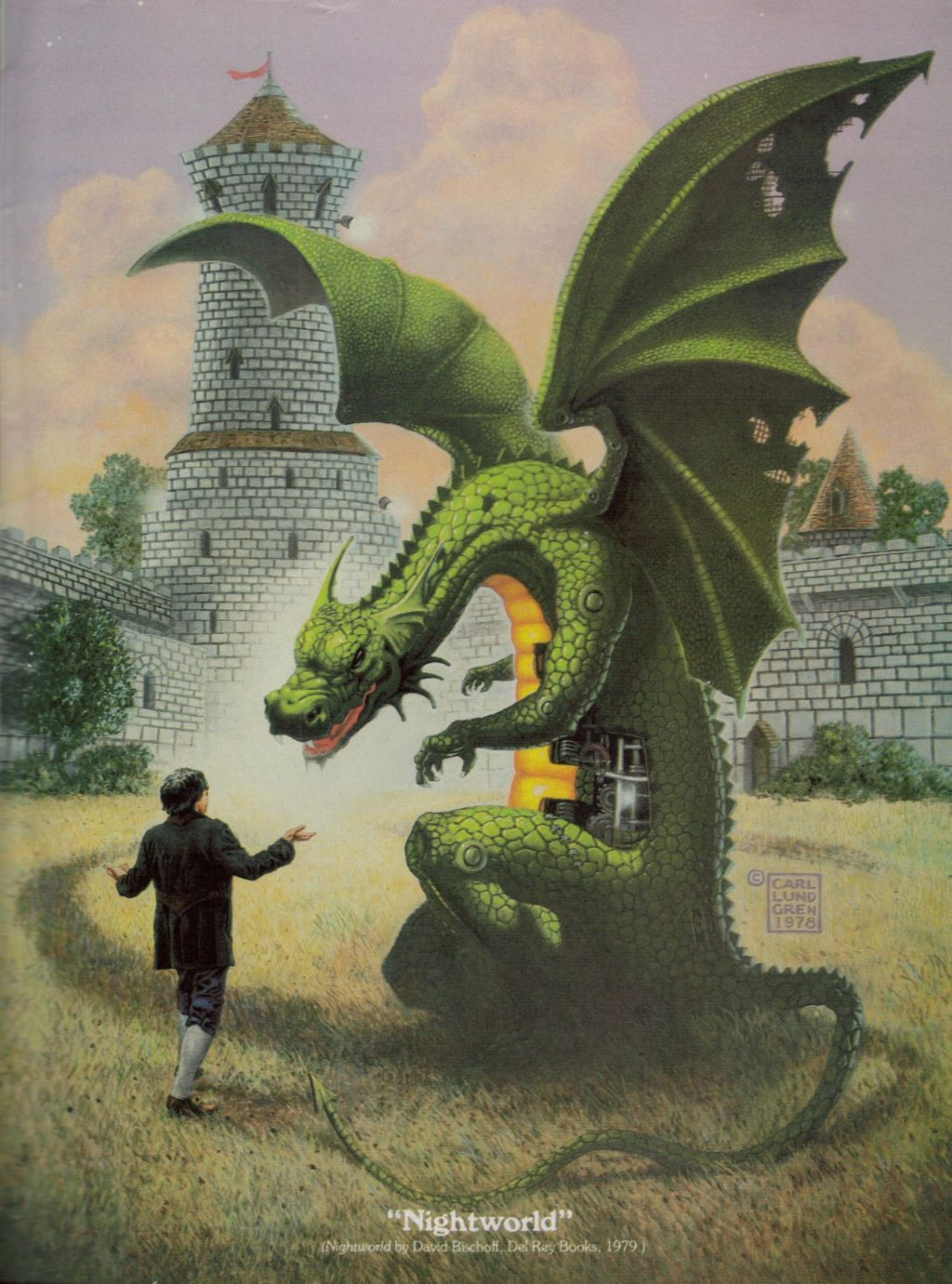
"The Age of Not Believing"

(*The Year's Finest Fantasy #2* edited by Terry Carr, Berkley Books, 1979.)

Carl Lundgren
Creator of Fantasy

Carl Lundgren, 31 years old, has executed cover art for nearly every major paperback publisher. One factor in his success has been an amazingly diversified art education at the University of Southern California, the Hollywood Art Center, through the Famous Artists' Course, and at the Art Students' League of New York, where he studied with the late Bob Schultz. His professional career began with rock music posters and in the underground comics field. Lundgren's book cover work first became known for his marvelous dragons and fantastic lizard creatures. With the spread of his popularity, he's been able to obtain some of the top assignments in fantastic illustration. Berkley Books is currently reissuing all 12 Robert A. Heinlein novels with Lundgren covers (Carl's favorite is *Stranger in a Strange Land*) and he will be one of the artists with work featured in Del Rey's 1980 J.R.R. Tolkien Calendar.

ALL ART ©1979 CARL LUNDGREN

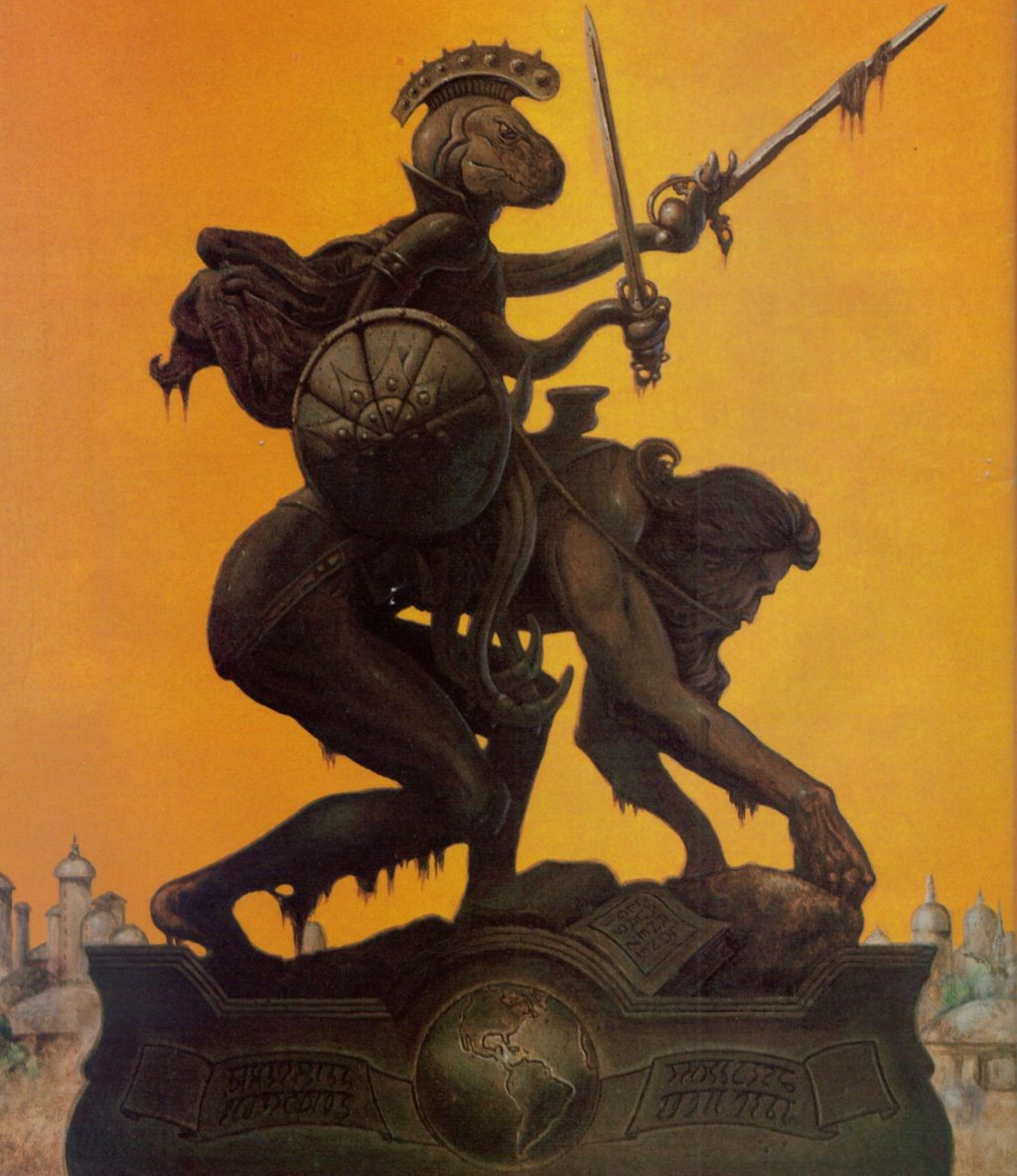

© CARL LUND GREN 1978

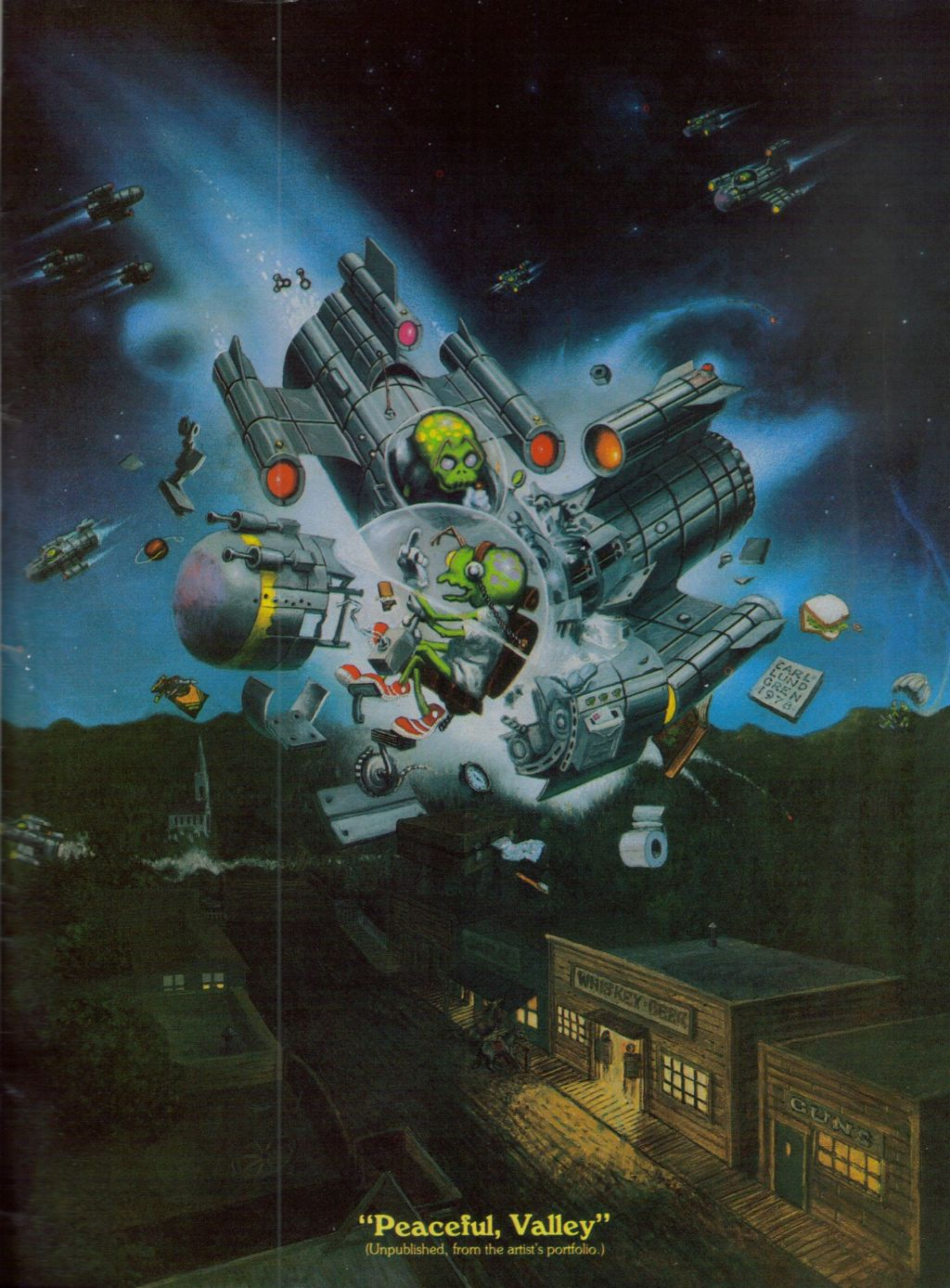
"Nightworld"

(*Nightworld* by David Bischoff, Del Rey Books, 1979.)

"The Monument"

(Unpublished, from the artist's portfolio.)

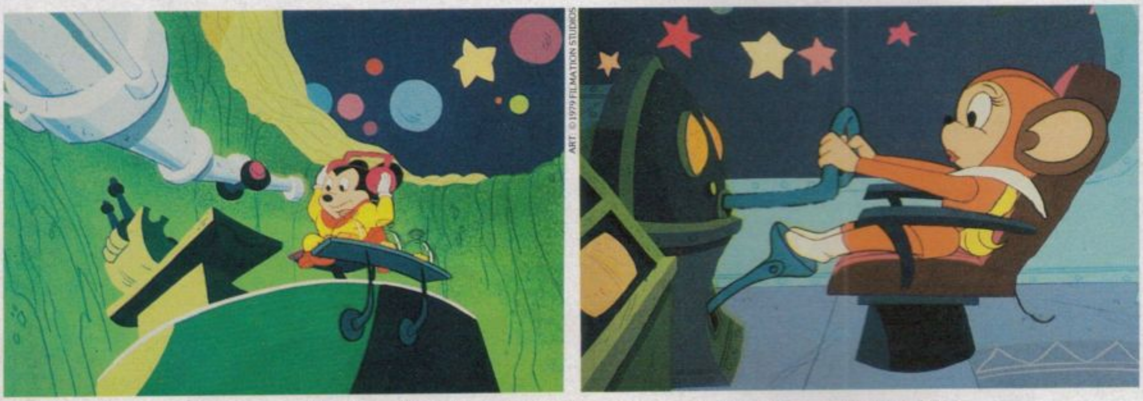



CARL LUNDGREN 1978
WHISKEY·BEER
GUNS

"Peaceful, Valley"
(Unpublished, from the artist's portfolio.)

MONSTER INVASION

Up-to-the-minute warnings of what's coming your way!



ART: ©1979 FILMATION STUDIOS

Pearl Pureheart and Mighty, currently filming their 16-part Saturday morning serial, *The Doomsday Machine*.

TV

Filmation Studios will have its biggest year ever as it dominates the TV animation field with four animated specials and three new additions to the Saturday morning line-up. Two of the specials, *Snow White and the Seven Giants* and *Fat Albert*, will appear on CBS; *Journey to Oz* will receive its second airing on the SFM Holiday network (a syndication chain of 170 local stations); and the long-awaited *Flash Gordon* animated telefilm is now scheduled to air on September 7 over NBC.

The *Flash* special, co-produced by Dino De Laurentiis (now engaged in the live-action filming of *Flash*), will serve as a promotional lead-in to a *FG* series.

Our picks for the highlights of the new Saturday morning:

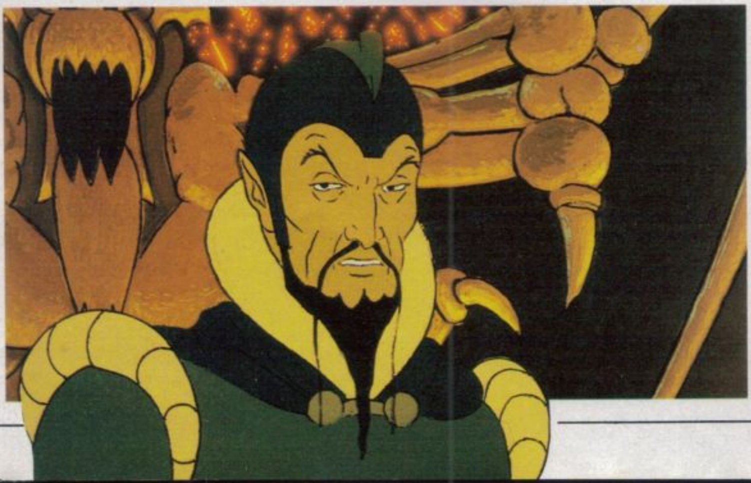
Flash Gordon (11:00 a.m., NBC)—The first seven Saturday morning episodes will roughly follow the plot of the telefilm, with some new scenes added and others omitted. Episode #8 will begin the continuation of Flash's adventures.

Jason of Star Command (12:00 p.m., CBS)—Animators Jim Aupperle and Steve Czerkas have prepared four new alien creatures for stop-motion animation, and model chief John Grusd has built an entire fleet of enemy craft to be commanded by the villainous Dragos.

Mighty Mouse (8:00 a.m., CBS)—The durable supermite will be raised to new heights in his Filmation adventures. The plan is to bring to the series the type of humor originally brought to Saturday morning by Jay Ward's *Rocky and Bullwinkle*. The episode illustrated on these pages concerns a space-borne competition between Mighty and Oilcan Harry for the affections of Pearl Pureheart and possession of a world-stopping Doomsday Machine. The Mouse's hour-long show will be supplemented by the adventures of another Paul Terry creation, *Heckle and Jeckle*, and a brand-new feature of special interest—*Quackula*, the vampire duck.

Spiderwoman (11:00 a.m., ABC)—Up against some stiff competition from *Flash Gordon*, the animated adventures of the new Marvel superhero are being produced by DePatie-Freleng, producers of the recently demised *Fantastic Four* series (which will still be around in syndication). As with the *FF* show, the participation of Stan Lee is likely to bring some class to the production.

Merciless Ming, the bane of heroic *Flash Gordon*.



MOVIES

FANGORIA recently spoke to John Landis, hoping to learn the real status of the off-again, on-again Universal production of *The Incredible Shrinking Woman*. What we thought would be a brief phone call turned out to be a lengthy and newsworthy conversation with the young director (*Kentucky Fried Movie*, *Animal House* and the forthcoming musical comedy *The Blues Brothers*).

Landis, a long-time monster movie fan and an early FANGORIA reader, has had enormous international success with his first two films, and has reached a stage in his career where he can pretty much pick his own projects. Unfortunately, the first of those choices did not work out as planned.

"Universal wants a Mel Brooks version of *Incredible Shrinking Man*, which can be produced on a lesser budget and still be a very good film, but it's not what I had in mind. The new director, Joel Schumacher, who did *Car Wash*, does very fine work and I think they'll make a wonderful picture. Jane Wagner's script has been reworked a bit by comedy writer Jerry Belson, partly to rescale the film to the lower budget. Rick Baker is still involved—he's built a really magnificent gorilla suit that they've kept."

We'd heard that Universal was planning a series of remakes of their most successful shock pictures. "Actually," says Landis, "that's my own project which I've worked out with Universal. Back in the 30s and 40s, MGM was known for its musicals, Fox for its war and gangster pictures, Republic for its Westerns— and Universal was doing all these great monster pictures, often done with an "A" budget. The studio library has this incredible store of properties, and we're going to put some of them to use."

PHOTO: © 1954 UNIVERSAL INTERNATIONAL PICTURES

Matheson's *Shrinking Man* — the remake is again on its way.

Landis' other projects will not allow him the time to direct these films himself, though he will serve as producer. The first picture will be a new treatment of *The Creature from the Black Lagoon*, to be directed by Evan Kimm. Set in 1956, the script uses elements from the storylines of the original film and its first sequel, *Revenge of the Creature*.

A possibility for the second film in the series is *The Mummy*, though at this time Landis and the studio have not yet agreed on the proper approach to the story. While Universal wants a contemporary setting for the film, Landis feels that the British colonial tone of the original is necessary to the storyline, and wants to set the film in the 1920s. "If they decide on the contemporary approach, they'll probably go ahead with it anyway, but with a different producer," says Landis.

But the project closest to Landis' heart is *An American Werewolf in London*. He wrote the script in 1969 when he was 19; it's been optioned seven times and it's finally going to be made in 1980. He plans to scare the hell out of people with this one—and make them laugh at the same time. "One problem in getting this film produced is that people read the script and say either, 'It's too funny to be scary' or 'It's too scary to be funny,'" remarks Landis. "It will be violent, gory, terrifying and hilarious, all at the same time."

Another young director with a giant reputation is John Carpenter, whose highly acclaimed thriller, *Halloween*, is to be followed up by *The Fog* this January. The soundtrack, composed by the multi-talented Carpenter, is currently being recorded by the rock group Coupe de Ville, and the director has already begun work on his next project, an adaptation of the best-selling novel *The Prometheus Crisis*. Budgeted at $7 million, the film will go one step beyond *The China Syndrome* by showing the audience the cataclysmic results of an actual nuclear plant meltdown.

PHOTO: © 1957 UNIVERSAL INTERNATIONAL PICTURES

The Gill-man's back — and Landis has got him.

C.H.O.M.P.S.: The first live-action entry from Hanna-Barbera Productions (the pioneers of limited animation) is a co-production with American International Pictures. The story concerns a young security systems engineer who, in order to stop a crime wave, please his boss and marry his boss' daughter, devises a robot watchdog acronymically known as C.H.O.M.P.S. — the Canine Home Protection System. Character performances from Red Buttons, Chuck McCann and Jim Backus may add some charm to this "Bionic Benji" tale.

PHOTO: © 1979 AMERICAN INTERNATIONAL PICTURES

Wesley Eure, an electronics genius, invents the ulkimate burglar alarm, *C.H.O.M.P.S.* AIP calls it a comedy; some say it's more like a "Bionic Benji."

WAR OF THE INSECT GODS: Currently in preproduction is this SF-horror tale penned by Michael (*National Lampoon*) O'Donaghue. In the not-too-distant future, a giant space roach lands in New York City, teaching local roaches how to think, mutate into man-size and invade Manhattan. The insect army plans to remove humanity from the face of the Earth and begin anew. The film will feature human-sized roach suits designed by resident New York artist/sculptor/zany Michael Sullivan. At present, *Insect Gods* is slated as a telefilm but, as the plot thickens on both sides of the camera, America may find itself faces with a horde of giant roaches sneaking into theaters coast-to-coast.

PHOTO: © 1979 MICHAEL SULLIVAN

Look what crawled out from under the fridge! Pretty scary!

THE MAN WHO COULD WORK MIRACLES: Originally filmed four decades ago, *The Man Who Could Work Miracles* was one of the two H.G. Wells films actually written by Wells (the other being *Things to Come*). It dealt with a timid human who, a heavenly quirk, is given the power to work miracles, literally. Norman Jewison and Pat Palmer are currently talking to Paramount about doing a musical version of the fantasy classic.

PHOTO: COURTESY AMERICAN INTERNATIONAL PICTURES

Movie mogul H. G. Wells.

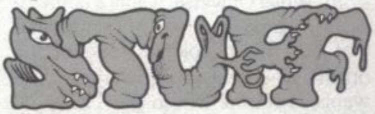
PHOTO: COURTESY STEPHEN CHESLEY ASSOCIATES

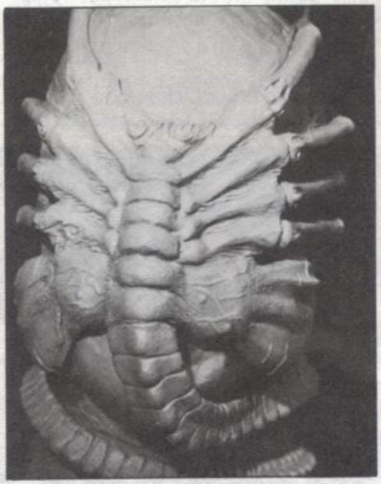
Young Candy Carveth, about to become a victim of *The Brood*.

THE BROOD: The latest from writer-director David Cronenberg is stirring considerable excitement at advance screenings. Starring Oliver Reed and Samantha Eggar, the film concerns a psychiatrist who develops a therapy of mind-over-matter. Inevitably, a patient's powers of mind go quite out of control, with grisly results. Cronenberg, who claims E.C. comics as a primary influence, previously galvanized audiences with *Shivers* and *Rabid*.

THE DAY THE WORLD ENDED: No relationship to the old atomic radiation-on-the-loose AIP film, *The Day the World Ended* is Irwin Allen's next disaster film, which promises a conventional plot with the usual amount of Allen special-effects excitement. Location shooting was recently completed in Hawaii, with Jacqueline Bisset, William Holden and Paul Newman.

GREYSTOKE: The script for Robert Towne's update on the great Tarzan legend, *Greystoke*, is still being worked on. Warner is hoping for a 1979 start . . . after a delay of three years. Planned for a 1976 shooting and a '77 release, *Greystoke* has gotten bogged down, according to studio spokesmen, because of the "tremendous scope" of the project. Hopefully, shooting will begin in Africa sometime soon.





Don Post Studios' special, limited-edition mask of the *Alien* "Face-hugger."

Don Post Studios of California has obtained the rights to produce a series of masks based on the various forms taken by the title creature of *Alien*. Shown on the title page is the mold prepared for the manufacture of a mask based on the alien's "Face-hugger" stage. Post reports a long waiting list for the *Alien* series—those willing to pay some rather steep prices for Post's very professional, limited-edition masks can get full details by writing to Post at 8211 Lankershim Blvd., North Hollywood, California 91605.

ATTENTION – PINBALL FANS: You've probably heard about STARLOG's Star Trek Pinball Art Contest, with a top prize of a full-size Bally *Star Trek* pinball machine and over 200 other *Star Trek* prizes. What's that? You say you *didn't* hear about it? details and rules, which originally appeared in STARLOG #25, are repeated in STARLOG #27. But hurry!! Contest deadline is Friday, September 14.

BOOKS

DAW
THE YEAR'S BEST HORROR STORIES SERIES VII

The Year's Best Horror Stories: Series VII, edited by Gerald Page, DAW Books $2.25.

Fright films are coming out in record numbers, to record box-office response. Barely a month goes by that another "novel of unequalled terror" doesn't make it to the best-seller lists. Even on the Broadway stage, grotesqueries from *Dracula* to *The Elephant Man* thrive.

Forgotten amid all the hype is the form in which macabre fantasy had its orgins—the uncanny tale. Washington Irving and Edgar Allen Poe made it the first great form of American fiction a couple of centuries ago. The list of great writers who have made contributions to the field is a Who's Who of American fiction—Stevenson, Twain, London, Bierce . . . the list could go on to fill this page, passing through Lovecraft and his contemporaries, until we arrived at the name Matheson.

And there's the problem. The list of familiar names ends with Matheson. What writer since the 50s has become primarily known for macabre short fiction? Stephen King started in the short story field, but only became well known upon the publication of his novels.

The demise of short story magazines has a lot to do with this state of affairs, and it's possible that a reversal is in sight—the best news along these lines is the coming revival of *Wierd Tales* magazine. In the meantime, Page's annual anthologies, culled from the pages of amateur publications, SF magazines and anthologies, are a reliable source for grade-A literary chills.

The newest volume includes a short, but very nasty "mad doctor" tale by Ramsey Campbell, a writer already well-known in Great Britain for his short story collections, *The Height of the Scream* and *Demons by Daylight*. His specialty is the terror of the tortured mind, and the story here, "Heading Home," is an extreme case-in-point.

Another contributor, David Drake, is a double threat. While he is best known for his SF tales of future war, he excels as a fantasist in the weird barbarian epic style of Robert Howard, and is represented here by a sturdy tale in that mold.

All of the writers and stories included here are worthy of praise, and space simply won't allow for it. Special mention, however, must be made of editor Page and the diligence required to gather such fine material in a drought period for short horror fiction. Such collections prove that, while short macabre fantasy may be in eclipse, it's not because of an absence of talent.

The haunting and eternal story of the undead master suffering for love...
Nosferatu
A novel by PAUL MONETTE
Based on WERNER HERZOG's screenplay for the 20th Century Fox film

Noseferatu the Vampyre by Paul Monette, based on Werner Herzog's screenplay, Avon, $2.25.

Books written from screenplays usually represent a combination of talents. *Nosferatu* is an extreme case—Monette's novel and Herzog's screenplay have an acknowledged debt to the 1927 silent film and to Bram Stoker's novel *Dracula*.

The plot and characters of *Nosteratu* remain essentially the same as in the Stoker classic, with the greatest changes being those required by the translation to film. The plot is tailored to its bare essentials, the story unfolds in a series of short scenes and the symbolism is blunt. The Monette/Herzog revision is most obvious and most effective in its portrayal of Count Dracula and his army of plague-carrying rats as the inevitable dark conclusion to the well-ordered life of the Harkers and the people of their town. "Your city of laws," says Dracula to Lucy, "so perfect, so removed from chaos—does it not command me to exist?"

The result is a fast-reading tale, with an ample supply of narrative shocks, though readers of the original are likely to miss the depth of character and the marrow-chilling gothic atmosphere that Stoker achieved.

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War of the Worlds

(continued from page 57)

Rigged with an electrical remote control, the "second try" (not much was said about the first) reached a height of 75 feet—complete with the mushroom cloud inside the sound stage.

The Martian creature seen for precious seconds around a deserted farmhouse was the handiwork of Albert Nozaki, the young unit art director. After Nozaki had created the design, Charles Gemora, a sculptor and makeup artist, was called in to construct the Martian. Utilizing papier-mache and sheet rubber, Gemora created an alien that actually pulsated with life, through the use of rubber tubing. The finished costume was then painted a brilliant red to finish it off. It has been reported that while Gemora was showing the finished costume to Pal in his office, the creature fell from the rack onto the surprised sculptor, knocking him to the floor. Pal was so amused that he hired Gemora on the spot to wear the Martian costume in the motion picture.

The spine-tingling Martian scream used in the film was done by scraping dry ice across a contact microphone and adding to it a woman's high-pitched scream, recorded backwards.

War of the Worlds, obviously, is a spectacular visual motion picture, but a breathtakingly *audible* one, too. Dubbing mixer Gene Garvan took on the sound problems and tested noises for more than three months. The vibrating, almost musical noise of the Martian war machines was achieved by hooking up a magnetic recorder to send back an oscillating sound. The eerie sound produced by the death ray was perfected by playing chords on three guitars, amplifying the sound and then playing it backwards with reverb.

The finished film took special effects to an all-new plateau of credibility. The budget breakdown bears out the fact that $1,400,000 was spent on effects and $600,000 on live action. The actual overall production time was six months for the effects, and two months for the optical effects work which was required after the regular shooting schedule with the case was concluded. Approximately 40 days were spent doing live action.

The work paid off. Pal had a big success on his hand and his SFX crew, headed by Jennings along with Wallace Kelly, Paul Larpae, Ivyl Burts, Jan Donela and Irmin Roberts, won the ultimate honor for the destruction of the world—an Oscar. ▪

War of the Worlds

Dr. Clayton Forrester	Gene Barry
Sylvia Van Buren	Ann Robinson
General Mann	Les Tremayne
Dr. Pryor	Robert Cornthwaite
Dr. Bilderbeck	Sandro Giglio
Pastor Matthew Collins	Lewis Martin
General's Aide	Housley Stevenson Jr.
Radio Reporter	Paul Frees
Wash Perry	Bill Phipps
Salvatore	Jack Kruschan
Narrator	Sir Cedric Hardwicke

Next Issue

The bizarre horror films of Canadian filmmaker David Cronenberg are explored in an exclusive interview in FANGORIA #3. Cronenberg talks about his own progress from underground filmmaker to writer-director of films like *Rabid*, *Shivers* and his newest shock extravaganza, *The Brood*, starring Oliver Reed and Samantha Eggar.

Our next issue will also continue our in-depth coverage of the career of Richard Matheson. In addition to part two of the Matheson interview—dealing with his television career from *The Twilight Zone* to *The Martian Chronicles* and his forthcoming film *Somewhere in Time* starring Christopher (Superman) Reeve—we'll be featuring Paul Sammon's complete guide to the films and television scripts of Richard Matheson *and* the Episode Guide to Matheson's TV series, *Kolchak: The Night Stalker.*

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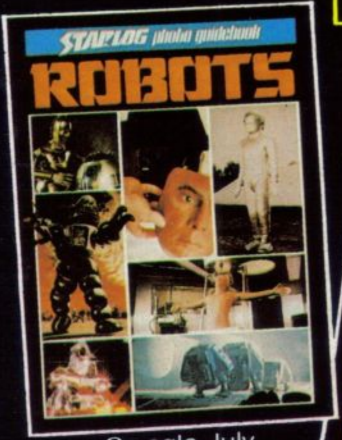
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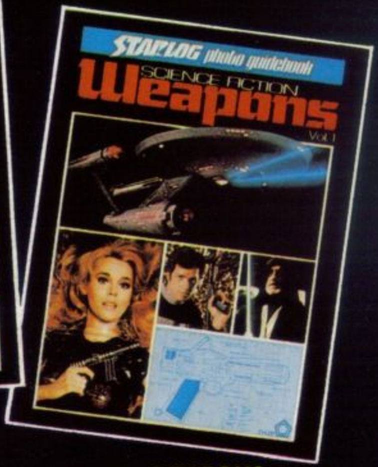
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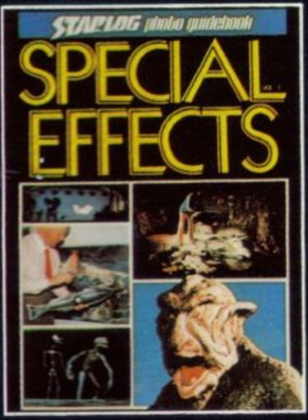
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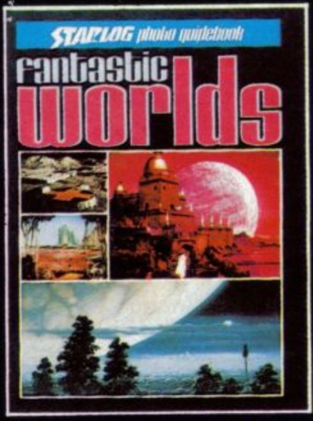
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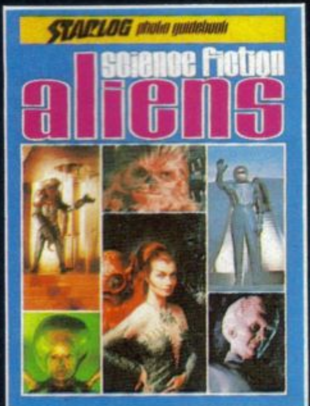
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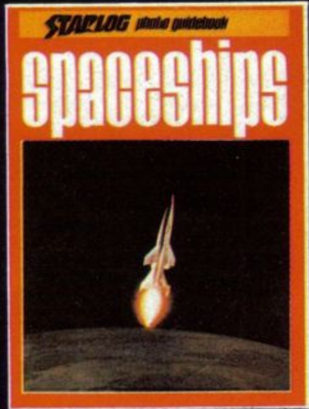
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